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OPENING NIGHT AT  
**BOSTON**  
POPS

**TUESDAY, MAY 8, 2001**

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ALTHOUGH the Boston Pops was founded in 1885, it was not until the 1901 season that the orchestra performed for the first time in its new home, Symphony Hall. Tonight we not only continue that tradition but also celebrate the centennial of this remarkable building that evokes so many memories for all of us. The Hall's acoustics are famed, of course, but its design is also distinctive for accommodating both the Pops configuration of tables and chairs as well as the rows of seats for Boston Symphony concerts. To open the Pops' season-long celebration of the Symphony Hall centennial, we present for the first time a new short film combining images from the Pops' rich history with live orchestral accompaniment featuring some of the Pops' signature selections. Also on tonight's program is "Harlequin's Journey," a waltz performed at the first Symphony Hall Pops concert and composed by then Pops Conductor Max Zach.

We welcome back for his seventh season our indefatigable Pops Conductor, Keith Lockhart, and the incomparable musicians of the Boston Pops Orchestra. Their return to Symphony Hall, and the Hall's transformation for the Pops concerts, herald, as always, the return of springtime to Boston.

In the capable hands of the Boston Symphony Association of Volunteers, the events of Opening Night at Pops are always memorable. Under BSAV President Diane M. Austin, these caring and dedicated volunteers are indispensable to the coordination of numerous events for the orchestra. Special thanks are due to the Opening Night at Pops Committee, particularly Event Chairs Lisa Mafrici and Barbara Steiner, and Benefactor Chairs Kelley and Paul Verrochi.

Returning for the second consecutive year as corporate sponsor of Opening Night at Pops is Fidelity Investments, which has been an outstanding corporate partner for the Boston Pops, providing funding for "Evening at Pops" since 1995 and for ten recent Pops tours. We salute and thank Fidelity Investments for this continuing generosity.

To our patrons here tonight we extend heartfelt appreciation for joining us to celebrate the 100th anniversary of Pops concerts in Symphony Hall and for playing a vital role in the continuance of this springtime musical tradition.

*Nicholas T. Zervas*

Nicholas T. Zervas  
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Kelley and Paul Verrochi,

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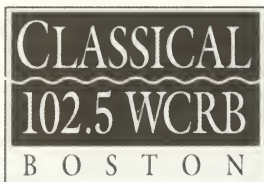
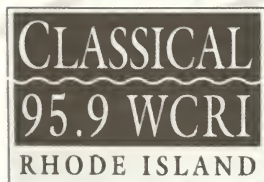
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## A BRIEF HISTORY OF THE BOSTON POPS

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur

# BOSTON MUSIC HALL

## MUSIC HALL PROMENADE CONCERTS

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- 2 OVERTURE—Wm. Tell, . . . . . Rossini
- 3 WALTZ—Men Reve, . . . . . Waldteufel
- 4 SELECTION—Little Duke, . . . . . Leont
- 5 OVERTURE—A Morning, Noon and Evening  
in Vienna, . . . . . Suppe
- 6 REMINISCENCES FROM TANKHAUSER, Wagner
- 7 PIZZICATO POLKA, . . . . . Strauss
- 8 AN EVENING WITH HILSE, . . . . . Ernst Scherz  
(Grand Quadrilles representing the Programme of  
a Grand Concert in a circular hall.)
- 9 OVERTURE—Die Felsenkönigin, . . . . . Reisinger
- 10 WALTZ—Donau Lieder, . . . . . Strauss
- 11 PARAPHRASE—Loreley, . . . . . Nissard
- 12 GALOP—Shooting Star, . . . . . Bial

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The first program of the Promenade Concerts

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



*Architect’s rendering of Symphony Hall*

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



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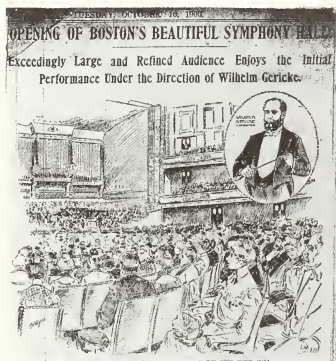


Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the



BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

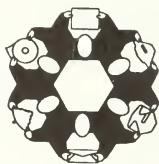
A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

# Congratulations



On another season of Pops!



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certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes,



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*

ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH"

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*Toasts*

*The Boston Symphony  
&  
Opening Night at The Pops*

in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.



*From 1906*

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet.

The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today's world and the world of tomorrow.

**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "Now That's Dancing," and new arrangements of "On Broadway" and "42nd Street."





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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include his Houston Symphony debut, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. In May 2001 he makes his debut with the New York Chamber Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "god-parent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

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*American Visions*

*The Celtic Album*

[nominated for a Grammy, 1999]

*Holiday Pops*

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*Clary Chair*

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Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

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\* Catherine French

\* Kelly Barr

\* Participating in a system  
of rotated seating

§ Substituting

† On sabbatical leave

\* Yu Yuan

§ Joseph Scheer

§ Frank Powdermaker

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Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\* Mark Ludwig

\* Rachel Fagerburg

\* Kazuko Matsusaka

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*Helene and Norman L.*

*Cabners Chair*

Sato Knudsen

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Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin
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## JOHN LITHGOW

Although it was his 1982 Academy Award-nominated portrayal of Roberta Muldoon in *The World According to Garp* that first brought John Lithgow national attention, the actor has been refining his craft in films, television, and theater for more than twenty years.

He has won enormous acclaim, as well as four Emmy Awards, one Golden Globe, an American Comedy Award, and two Screen Actors Guild Awards for

his starring role in NBC's *3rd Rock from the Sun*. His varied roles, from his Tony-winning Broadway debut in *The Changing Room* to his performance in the Tony-winning *M. Butterfly*, and his psychopathic murderer in *Blow Out* to his panic-stricken airline passenger in *Twilight Zone: The Movie*, consistently demonstrate his depth and range. Adding to his list of accomplishments is a recent album, *Singin' in the Bathtub*, which features fourteen songs for children. Last fall Simon & Schuster published his children's book *The Remarkable Farkle McBride* (with illustrations by C.F. Payne), which tells the story of a child prodigy who masters every instrument he picks up, only to grow dissatisfied until he discovers his true love as a conductor. In April 2000 John Lithgow starred in Hallmark/TNT's *Don Quixote*, which he also executive-produced. Other credits include *A Civil Action*, HBO's *Johnny Skidmarks*, *Homegrown*, *My Brother's Keeper*, *Redwood Curtain*, *A Good Man in Africa*, *Princess Caraboo*, *Cliffhanger*, Showtime's *The Wrong Man*, *The Pelican Brief*, *Ricochet*, *Terms of Endearment* (for which he received his second Academy Award nomination as Best Supporting Actor), *Memphis Belle*, *Footloose*, *Buckaroo Banzai*, *Raising Cain*, *All That Jazz*, *Obsession*, *Rich Kids*, 2010, *Santa Claus*, *The Manhattan Project*, *Harry and the Hendersons*, *Distant Thunder*, and *At Play in the Fields of the Lord*. In the new animated feature *Shrek*, he provides the voice for Lord Farquaad. Mr. Lithgow earned an Emmy nomination for his performance in the 1983 television movie *The Day After* and won the Emmy for an episode of *Amazing Stories*. He was nominated for another Emmy that year for *The Resting Place* and received an ACE nomination for the HBO film *Traveling Man*. His other television credits include the live broadcast of *The Oldest Living Graduate*, PBS's *Big Blond*, *Baby Girl Scott*, TNT's *The Last Elephant*, ABC's *The Boys*, and NBC's *World War II: When Lions Roared*. His stage credits include *Requiem for a Heavyweight*, *The Front Page*, and *Who's Afraid of Virginia Woolf?* In fall 2001 he will star in Marvin Hamlisch's new musical *The Sweet Smell of Success*. He reached a whole new audience with *John Lithgow's Kid-Size Concert*, a 30-minute video of children's classics and original tunes. John Lithgow was born in Rochester, New York, to a theatrical family. His father, one-time head of Princeton's McCarter Theater, moved his family to Ohio during John's infancy to produce Shakespeare festivals throughout the state. A Harvard graduate, John Lithgow won a Fulbright Scholarship and used it to study at the London Academy of Music and Dramatic Art. While in England he "interned" with both the Royal Shakespeare Company and Royal Court Theatre. He then settled in New York to pursue his stage career. After winning both the Tony and Drama Desk awards for



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*The Changing Room*, he performed in a different Broadway play each season from 1973 to 1982 (including *My Fat Friend*, *Comedians*, *A Memory of Two Mondays*, *Secret Service*, *Anna Christie*, *Once in a Lifetime*, *Spokesong*, *Division Street*, *Beyond Therapy*, and his own one-man show, *Kaufman at Large*). During that time he also worked off-Broadway and directed for companies such as the Long Wharf, the Phoenix, the McCarter, and the Baltimore Center Stage. He appeared previously with the Boston Pops in 1992, in conjunction with the 25th reunion of his Harvard class.



## MAYUKO KAMIO

At the age of thirteen Japanese violinist Mayuko Kamio won first prize in the 2000 Young Concert Artists International Auditions, which, in addition to a cash prize, includes New York and Washington debuts in the Young Concert Artists series, and management services. In addition, she was awarded the Usedom Music Festival Prize, the Diallo Prize, the Pasadena Symphony Soloist Prize, and the Buffalo Chamber Music Society Recital Prize. At her acclaimed Kennedy

Center debut in February 2001, Ms. Kamio became the youngest artist ever presented in the YCA Series. She made her concerto debut at age ten, performing Lalo's *Symphonie Espagnole* in Tokyo under the baton of Charles Dutoit, in a concert broadcast on NHK television. Since then she has performed with the Japan Philharmonic conducted by Neeme Järvi, the symphony orchestras of Osaka, Hiroshima, Kyoto, and Kyushu, and the Kansai Philharmonic. As winner of the third prize at the 1998 Menuhin International Violin Competition, the youngest artist ever to win an award, Ms. Kamio performed with the Orchestre National de Lille with Lord Menuhin conducting. Her current season has included performances in Japan with the Yomiuri Nippon Symphony Orchestra, Tokyo Symphony Orchestra, Kansai Philharmonic Orchestra, Sapporo Symphony Orchestra, and Tokyo City Philharmonic, as well as a tour with the Russian National Orchestra under Evgeny Svetlanov. She will perform in September 2001 with the Prague Philharmonic. Her United States engagements include the Pasadena Symphony, New York's Westchester Philharmonic Orchestra, the Eastern Connecticut Symphony, her Boston recital debut at the Isabella Stewart Gardner Museum, and recitals in Buffalo and Myrtle Beach, South Carolina. Born in Osaka, Japan, in 1986, Mayuko Kamio began to play the violin at the age of four. Her early teachers were Chikako Satoya, Machie Oguri, and Chihiro Kudo; she then studied with Koichiro Harada. For two summers, Ms. Kamio attended the Aspen Music Festival, where she took lessons and participated in master classes with Dorothy DeLay and Masao Kawasaki. Now studying with Miss DeLay in the pre-college division of the Juilliard School, Mayuko Kamio was recently awarded a grant from the Bagby Foundation for the Musical Arts. She is making her Boston Pops debut.

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## POPS TODAY AND TOMORROW: AN INTERVIEW WITH KEITH LOCKHART

*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for





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all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same



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five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

BB: So you envision albums that give the listener a starting point with a lot of forks in the road?

KL: Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.

In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

BB: What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

KL: Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.

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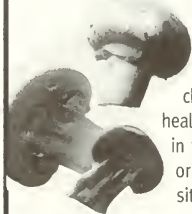
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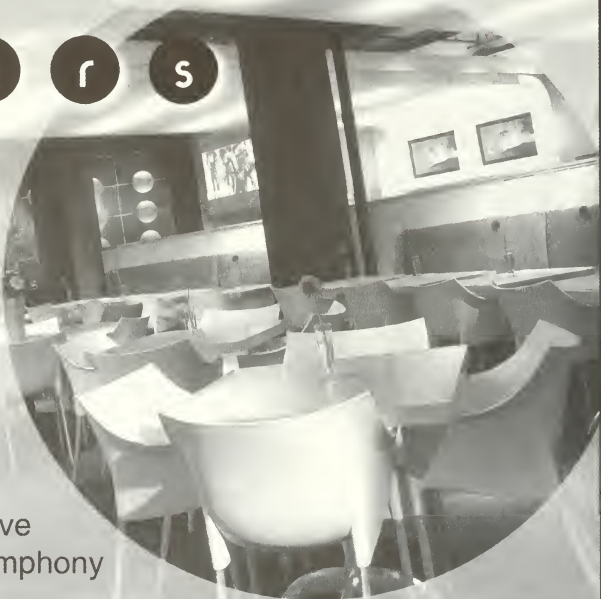


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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include his Houston Symphony debut, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. In May 2001 he makes his debut with the New York Chamber Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "god-parent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy, 1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

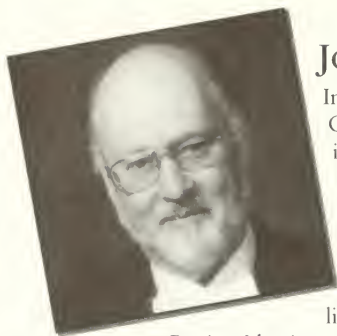
*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*





## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*

featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

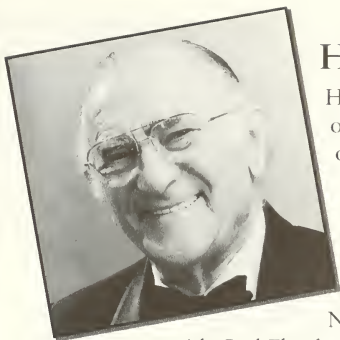
On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Symphony Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

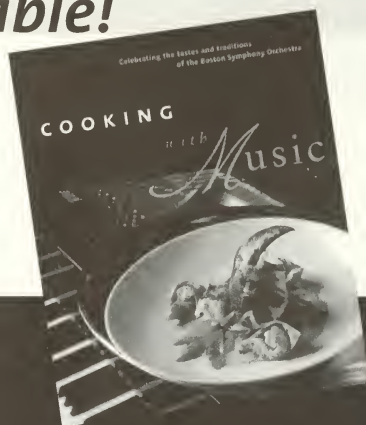
The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892



sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur


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**PROGRAMME**

1 MARCH—Imperial, . . . . .	Reich
2 OVERTURE—Wm Tell, . . . . .	Kossini
3 WALTZ—Mon Reve, . . . . .	Waldenfeld
4 SELECTION—Little Duke, . . . . .	Leopold
5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . .	Suppe
6 REMINISCENCES FROM TANNAUS, Wagner	
7 PIZZICATO POLKA, . . . . .	Strauss
8 AN EVENING WITH HILSE, . . . . .	Ernst Scherz
9 OVERTURE—Die Felsenheim, . . . . .	Reisinger
10 WALTZ—Donau Lieder, . . . . .	Strauss
11 PARAPHRASE—Loreley, . . . . .	Nesselrode
12 GALOP—Shooting Star, . . . . .	Bial

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Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now

under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor



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of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



*Architect’s rendering of Symphony Hall*



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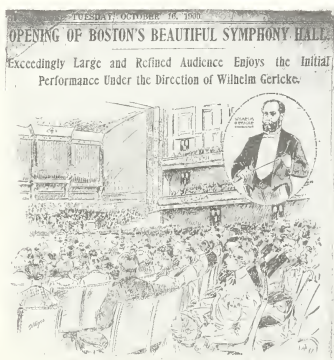
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Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the



BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

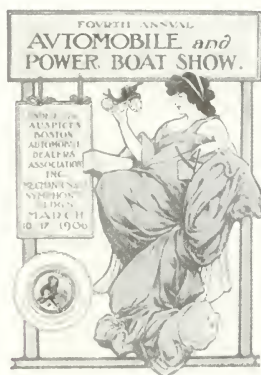
The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/



demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra’s official home page (<http://www.bso.org>). The BSO web site not only provides up-to-the-minute information about all of the orchestra’s activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra’s home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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Farbach

*Harlequin's Journey*

Zach-Cohen

*Habañera*

Chabrier

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

*Polonaise from Eugene Onegin*

Tchaikovsky

First movement from Violin Concerto in D, Opus 35

Tchaikovsky

MAYUKO KAMIO

INTERMISSION

*Overture from Gypsy*

Styne-Ramin

*Shall We Dance, from The King and I*

Rodgers/Hammerstein-Courage

*Gotta Dance—A Tribute to Jerome Robbins*

arr. Ramin

*Gotta Dance—Papa, Won't You Dance with Me—*

*Tonight Quintet—Comedy Tonight—Small World—*

*Rose's Turn—Sunrise, Sunset—I'm Flying*

*On Broadway*

Lieber/Stoller-Mathes

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

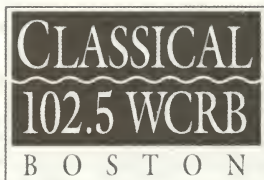
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JOHN WILLIAMS conducting

Theme from *The Patriot*

Williams

*Celebration 2000: The Unfinished Journey*

Williams

Immigration and Building—Civil Rights and the Women's Movement—  
Technology and Flight

JUDY RICHARDSON and ROBERT HONEYSUCKER, narrators

INTERMISSION

Violin Concerto No. 4 in D, K.218

Mozart

Allegro

Andante cantabile

Rondeau: Andante grazioso

BO YOUP HWANG

INTERMISSION

Hooray for Hollywood

Whiting-Williams

The Busby Berkeley Years!

arr. Karem

Flying Down to Rio, from *Flying Down to Rio* (1933)

Youmans

Shadow Waltz, from *Gold Diggers of 1933*

Warren/Dubin

Young and Healthy, from *42nd Street* (1932)

Warren/Dubin

The Words Are in My Heart, from *Gold Diggers of 1935*

Warren/Dubin

Lullaby of Broadway, from *Gold Diggers of 1935*

Warren/Dubin

Offstage chorus, Members of the Tanglewood Festival Chorus

Summertime

Gershwin-Williams

Tamara Smirnova, violin solo

42nd Street

Warren/Dubin-Sebesky

Excerpts from *2001: A Space Odyssey*

Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav E! Fifth Avenue Limousine.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.**

Among Those Present: Hundred Club of Massachusetts, Inc.; Society of Colonial Wars; TravelWorld; Institute of Real Estate Management; Institute of Electrical Engineers, Inc.; Hawthorne Tours; Christian Heritage Academy; Fleet Boston Financial Institutions; Halifax Grammar School; St. Robert Catholic High School Intermediate Band; Clement Associates; St. Thomas Aquinas Church; Lynda C. Surdam Group; Village at Duxbury.

Week 1





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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 11, 2001, at 8



---

JOHN WILLIAMS conducting

*Celebration 2000: The Unfinished Journey*

Williams

JUDY RICHARDSON and ROBERT HONEYSUCKER, narrators

INTERMISSION

Violin Concerto No. 4 in D, K.218

Mozart

Allegro

Andante cantabile

Rondeau: Andante grazioso

BO YOUP HWANG

INTERMISSION

Hooray for Hollywood

Whiting-Williams

A Tribute to the Nicholas Brothers

arr. Karem

(I've Got a Gal In) Kalamazoo, from *Orchestra Wives*

Warren/Gordon

Chattanooga Choo-Choo, from *Sun Valley Serenade*

Warren/Gordon

Argentina, from *Down Argentine Way*

Warren/Gordon

(I've Got a Gal In) Kalamazoo (reprise)

Warren/Gordon

Summertime

Gershwin-Williams

Tamara Smirnova, violin solo

42nd Street

Warren/Dubin-Sebesky

Excerpts from *2001: A Space Odyssey*

Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

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Baldwin Piano

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Among Those Present: Joslin Diabetes Center; Southside Junior High Music Department; Boston Bates Club; Student Travel Associates, Inc.; Hillside Middle School; DeNure Tours; Friends of the Kimball Library; Perkiomen Tours & Travel; Bishop Hendricken High School; HOPE Club of Providence; First Choice Educational Tours; CYR Northstar Tours.

Week 1

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2001 SEASON

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**Tanglewood**

# THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 12, 2001, at 8

Monday evening, May 14, 2001, at 7:30



JOHN WILLIAMS conducting

The narrators for these performances of John Williams's *The Unfinished Journey* will be Ms. Shabazz and Paul Winfield.

## Ms. SHABAZZ

Ms. Shabazz, a producer, writer, and lecturer, is one of the most sought after and captivating speakers in the United States, Europe, Africa, and Central America. After more than twenty years of travelling the world, Ms. Shabazz has been hailed by executive forums, diplomatic networks, universities, correctional facilities, self-help organizations, and intimate fireside settings as a dynamic inspirational speaker who motivates and encourages the young and mature alike to appreciate cultural traditions and to respect humanity. As a producer, she is recognized as a masterful creator and fondly characterized by her colleagues as the "idea architect" who decisively discerns the theme and ultimate goal with a vision of execution and a fruitful outcome. In addition to prose, novels, and scripts in development, Ms. Shabazz has written op-ed pieces and articles for newspapers and periodicals such as the *Times*, *Essence Magazine*, *El Mundo*, and others. She has recently had the honor of adding to her list of published credits the *new* foreword to her father's classic, *The Autobiography of Malcolm X*, and she has completed her own memoirs, *From Mine Eyes*. Ms. Shabazz is the founder of The Pilgrimage Foundation, Legacy, Inc., and Tapestry Bridge. She also serves on a number of international boards and humanitarian councils. "I am dedicating this evening's presentation of *The Unfinished Journey* to my beloved parents, Malcolm X Shabazz and Dr. Betty Shabazz. For in their spiritual union, may they always feel my heart beat with a bounty of love and know how I honor their contribution to...*the journey*. Many thanks to Alan and Marilyn Bergman for their ever-present embrace and for inviting me to share in the Boston Pops experience."

## PAUL WINFIELD

A native of Los Angeles' Watts district, Paul Winfield first gained attention while attending Manual Arts High School and became the first black actor to win Best Actor in the Speech and Drama Teachers Association Drama Festival (an annual competition) and the first person of any color to win the same honor three years in a row. In his senior year he received his first professional acting job. Mr. Winfield continued his studies in theater by winning a two-year scholarship to the University of Portland in Oregon, subsequently winning scholarships to Stanford and Los Angeles City College and earning a bachelor's degree from UCLA. Burgess Meredith

gave Paul Winfield his first big break by casting him in Le Roi Jones's controversial one-act play *The Dutchman and the Toilet*, in which he starred for eight months. Despite garnering a contract at Columbia Pictures and doing minor television work, he asked to be released from his contract after six months in order to join the Stanford Repertory Theatre at Stanford University. There he developed his abilities performing in plays by Chekhov, Shakespeare, and many modern playwrights. In 1969 Mr. Winfield joined the Inner City Cultural Center Theatre in Los Angeles, which produced professional plays for high school students. After two years, he resumed his work in television and films, guest-starring in more than 40 television shows, appearing twice with Sidney Poitier in the feature films *The Lost Man* and *Brother John*, in Stanley Kramer's *RPM*, Ossie Davis's *Gordon's War*, the musical version of *Huckleberry Finn*, and Ivan Dixon's *Trouble Man*. For Martin Ritt's *Souder*, Paul Winfield received an Academy Award nomination for Best Actor. Other films include *Conrack*, *High Velocity*, *Hustle*, and *Twilight's Last Gleaming*. During this period he also performed in more than twenty stage plays at Los Angeles' Mark Taper Forum, including *The Latent Heterosexual* starring Zero Mostel and directed by Burgess Meredith. Mr. Winfield also appeared in *Richard III* with Michael Moriarty at New York's Lincoln Center Theatre and served as Artist in Residence at the University of Hawaii and later at the University of California at Santa Barbara. Other film credits include *A Hero Ain't Nothing But a Sandwich*, *Carbon Copy*, *Star Trek II*, *Damnation Alley*, the Australian film *On the Run*, the controversial *White Dog*, *Dennis the Menace*, *Cliffhanger*, *Mike's Murder*, *Mars Attacks!*, *Knockout*, and *Catfish in Black Bean Sauce*. He has starred in such TV movies and specials as *Strange Justice* (in which he played Thurgood Marshall), *Tyson* (in which he played Don King), *Scarlett*, *The Sophisticated Gents*, *The Blue and the Grey*, *Sister Sister* by Maya Angelou, James Baldwin's *Go Tell It on the Mountain*, and *Breathing Lessons*. His stage work has included *Enemy of the People*, *A Few Good Men*, and *Othello*. Mr. Winfield has been honored by Cord, Black Publishers of America, the National Association of Media Women, the California Federation of Black Leadership, and Black Child Development Institution of Washington, D.C. He received the NAACP Image Award for Best Actor and has been inducted into the Black Filmmakers Hall of Fame. In August 2000 Paul Winfield appeared with John Williams and the Boston Pops Orchestra at Tanglewood on Parade, as narrator of *The Unfinished Journey*.



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 12, 2001, at 8



---

JOHN WILLIAMS conducting

Theme from *The Patriot*

Williams

*Celebration 2000: The Unfinished Journey*

Williams

Immigration and Building—Civil Rights and the Women's Movement—  
Technology and Flight

ATTALLAH SHABAZZ and PAUL WINFIELD, narrators

#### INTERMISSION

Presenting

HARRY CONNICK, JR.

with Charles "Ned" Goold, saxophone,  
Neil Caine, bass, and Arthur Latin, drums

#### INTERMISSION

Hooray for Hollywood

Whiting-Williams

The Busby Berkeley Years!

arr. Karem

Flying Down to Rio, from *Flying Down to Rio* (1933)

Youmans

Shadow Waltz, from *Gold Diggers of 1933*

Warren/Dubin

Young and Healthy, from *42nd Street* (1932)

Warren/Dubin

The Words Are in My Heart, from *Gold Diggers of 1935*

Warren/Dubin

Lullaby of Broadway, from *Gold Diggers of 1935*

Warren/Dubin

Offstage chorus, Members of the Tanglewood Festival Chorus

Summertime

Gershwin-Williams

Tamara Smirnova, violin solo

42nd Street

Warren/Dubin-Sebesky

Excerpts from *2001: A Space Odyssey*

Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

*See insert for narrator biographies.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Week 1

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**  
*Laureate Conductor*

**HARRY ELLIS DICKSON**  
*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Danielle Maddon  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Rebecca Katsenes  
Julie Leven  
Dorothy Han  
Karma Tomm  
Biliana Voutchkova  
Kay Knudsen  
Wen-Yi Shih

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Susan Culp  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Renee Krimsier  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Richard Flanagan  
Neil Grover  
James Gwin  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday afternoon, May 13, 2001 at 3



BRUCE HANGEN conducting

A TRIBUTE TO MOM

Overture to *Candide*

Bernstein

Suite from *Carmen*

Bizet

Prelude to Act I—Aragonaise—Intermezzo—  
The Toreadors

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer  
Narrated by John Lithgow

INTERMISSION

THE BEST OF BROADWAY

featuring

THE BOSTON CONSERVATORY MUSICAL THEATER DIVISION

Neil Donohoe, Director

There's No Business Like Show Business, from *Annie Get Your Gun*

Berlin

Matchmaker, Matchmaker, from *Fiddler on the Roof*

Boch/Harnick

JACQUIE CARNAHAN, ASHLEY LINTON,  
and WORTH WILLIAMS

*Program continues on page 33.*



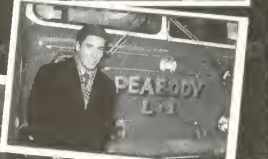
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I'd Do Anything, from <i>Oliver</i>	Bart
ERIC LESH	
If Mama Was Married, from <i>Gypsy</i>	Styne-Sondheim
JACQUIE CARNAHAN and WORTH WILLIAMS	
Little Girls, from <i>Annie</i>	Strouse/Charnin
RACHEL KOPF	
Don't Tell Mama, from <i>Cabaret</i>	Kander/Ebb
JACQUIE COLMER	
When You're Good to Mama, from <i>Chicago</i>	Kander/Ebb
DANIELLE TROVATO	
Mama, a Rainbow, from <i>Minnie's Boys</i>	Grossman/Hackady
RYAN HEINRICH	
Motherhood, from <i>Hello, Dolly!</i>	Herman
JULIE BURCHFIELD, SHAINA MURPHY, and WORTH WILLIAMS	
Our Children, from <i>Ragtime</i>	Flaherty/Ahrens
NICOLE DEBASE	
Climb Every Mountain, from <i>The Sound of Music</i>	Rodgers/Hammerstein
KATIE SHINAY and COMPANY	

#### INTERMISSION

Hello, Dolly!	Herman-Hayman
Selections from <i>Girl Crazy</i>	Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not for Me—I Got Rhythm (reprise)	
Selections from <i>West Side Story</i>	Bernstein-Mason
I Feel Pretty—Maria—Something's Coming— Tonight—One Hand, One Heart—Cool—America	

Vocal music coached by Beth Heinberg, Faculty, The Boston Conservatory

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Among Those Present: Freedonia High School Band; All Star School Tours, Inc.; Mainline Tours; Ava  
Dorfman Senior Citizens of Rome, NY; Fisher College Alumni; Freedom Tours; Boston Conservatory;  
Hale Hospital; Thomas Lyons Group; Yankee Trails Holiday Tours; KPMG LLP.



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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Monday evening, May 14, 2001, at 7:30



JOHN WILLIAMS conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Theme from *The Patriot*

Williams

Summertime

Gershwin-Williams

Tamara Smirnova, violin solo

*Celebration 2000: The Unfinished Journey*

Williams

Immigration and Building—Civil Rights and the Women's Movement—  
Technology and Flight

ATTALLAH SHABAZZ and PAUL WINFIELD, narrators

INTERMISSION

Presenting

HARRY CONNICK, JR.

with Charles "Ned" Goold, saxophone, Neil Caine, bass, and Arthur Latin, drums

INTERMISSION

42nd Street

Warren/Dubin-Sebesky

The Busby Berkeley Years!

arr. Karem

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Youmans

Shadow Waltz, from *Gold Diggers of 1933*

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Lullaby of Broadway, from *Gold Diggers of 1935*

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Offstage chorus, Members of the Tanglewood Festival Chorus

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Warren/Gordon

Chattanooga Choo-Choo, from *Sun Valley Serenade*

Warren/Gordon

Argentina, from *Down Argentine Way*

Warren/Gordon

(I've Got a Gal In) Kalamazoo (reprise)

Warren/Gordon

Excerpts from *2001: A Space Odyssey*

Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

Welcome to this special television session for "Evening at Pops." Tonight's performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used. See insert for narrator biographies.

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Baldwin Piano

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Week 1



## MAYUKO KAMIO

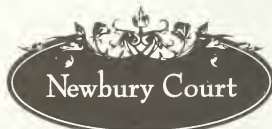
At the age of thirteen Japanese violinist Mayuko Kamio won first prize in the 2000 Young Concert Artists International Auditions, which, in addition to a cash prize, includes New York and Washington debuts in the Young Concert Artists series, and management services. In addition, she was awarded the Usedom Music Festival Prize, the Diallo Prize, the Pasadena Symphony Soloist Prize, and the Buffalo Chamber Music Society Recital Prize. At her acclaimed Kennedy

Center debut in February 2001, Ms. Kamio became the youngest artist ever presented in the YCA Series. She made her concerto debut at age ten, performing Lalo's *Symphonie Espagnole* in Tokyo under the baton of Charles Dutoit, in a concert broadcast on NHK television. Since then she has performed with the Japan Philharmonic conducted by Neeme Järvi, the symphony orchestras of Osaka, Hiroshima, Kyoto, and Kyushu, and the Kansai Philharmonic. As winner of the third prize at the 1998 Menuhin International Violin Competition, the youngest artist ever to win an award, Ms. Kamio performed with the Orchestre National de Lille with Lord Menuhin conducting. Her current season has included performances in Japan with the

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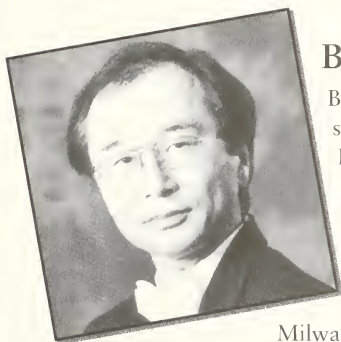
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Yomiuri Nippon Symphony Orchestra, Tokyo Symphony Orchestra, Kansai Philharmonic Orchestra, Sapporo Symphony Orchestra, and Tokyo City Philharmonic, as well as a tour with the Russian National Orchestra under Evgeny Svetlanov. She will perform in September 2001 with the Prague Philharmonic. Her United States engagements include the Pasadena Symphony, New York's Westchester Philharmonic Orchestra, the Eastern Connecticut Symphony, her Boston recital debut at the Isabella Stewart Gardner Museum, and recitals in Buffalo and Myrtle Beach, South Carolina. Born in Osaka, Japan, in 1986, Mayuko Kamio began to play the violin at the age of four. Her early teachers were Chikako Satoya, Machie Oguri, and Chihiro Kudo; she then studied with Koichiro Harada. For two summers, Ms. Kamio attended the Aspen Music Festival, where she took lessons and participated in master classes with Dorothy DeLay and Masao Kawasaki. Now studying with Miss DeLay in the pre-college division of the Juilliard School, Mayuko Kamio was recently awarded a grant from the Bagby Foundation for the Musical Arts. She made her Boston Pops debut at this year's Opening Night concert.



## BO YOUP HWANG

Born in Korea, violinist Bo Youp Hwang gave his first solo performance with orchestra when he was twelve. He went on to study at the School of Music and Fine Arts and the University of Seoul. At age eighteen, Mr. Hwang won two prestigious prizes, leading to study with the Fine Arts String Quartet at the University of Wisconsin, and later won the Young Artists Competition. He was assistant concertmaster of the

Milwaukee Symphony Orchestra before joining the Boston Symphony Orchestra in 1973. He has performed on several occasions as soloist with the Boston Pops Orchestra, most recently in 1995, and served as first violinist of the Francesco String Quartet. He has returned to Korea several times over the years to perform with the orchestra there. Mr. Hwang teaches at the Boston University Tanglewood Institute and holds the John and Dorothy Wilson Chair in the BSO's first violin section.

## JUDY RICHARDSON

Judy Richardson was associate producer of the PBS documentary *Eyes on the Prize* and also co-produced the Emmy and Peabody award-winning documentary *Malcolm X: Make It Plain*. Ms. Richardson attended Swarthmore College, Columbia University, Howard University, and Antioch College. Currently she conducts training workshops focused on the multiple applications of *Eyes on the Prize* and on the relevance of the civil rights movement. She also helped to organize Washington D.C.'s Drum & Spear Bookstore, which quickly became the largest African-American bookstore in the country. In addition, she served as children's editor for Drum & Spear Press, while co-producing and hosting a popular children's radio program, in which African and African-American stories and folktales were scripted as radio dramas, for Washington's major Black radio station. Other activities and accomplishments include serving as Black Leader in Residence at The College of Wooster in Ohio, directing a study of racism in



Black children's books for the Howard University School of Education, conducting a prison study for the Cummins Engine Foundation, working with the Gary Black Political Convention, and serving as Director of the Black Student Fund. In the late seventies, Judy Richardson worked for several years in Los Angeles with *Rainbow TV Works*, a PBS series for young people, before returning to her native New York, where she worked for the United Church of Christ Commission for Racial Justice.



## ROBERT HONEYSUCKER

Robert Honeysucker is recognized internationally for his opera, concert, and recital performances. Honored as 1995 "Musician of the Year" by Boston Globe music critic Richard Dyer, Mr. Honeysucker has also been a winner of the National Opera Association Artists Competition and a recipient of the New England Opera Club Jacopo Peri Award. His opera performances throughout the United States have included the roles

of Count di Luna in *Il Trovatore*, Germont in *La Traviata*, and Ford in *Falstaff* with Boston Lyric Opera; Renato in *Un Ballo in Maschera* with Sacramento Opera; Amonasro in *Aida* with Utah Opera; and the title character in *Rigoletto* with Delaware Opera. He has also appeared with the Opera Company of Boston, Fort Worth Opera, Tulsa Opera, Eugene Opera, and Connecticut Opera. Overseas, Mr. Honeysucker has sung numerous roles at the Mercury Theatre in Auckland, New Zealand, including the title roles in *Don Giovanni* and *The Barber of Seville*, Sharpless in *Madama Butterfly*, and Porgy in *Porgy and Bess*. In Europe, he has sung Jake in *Porgy and Bess* at the Theatre des Westens in Berlin, Daedalus in the world premiere of Paul Earls's *Icarus* at Brucknerfest in Linz, Austria, and an opera concert series in the Persian Gulf, led by Cesare Alfieri. In Japan he has sung Handel's *Messiah* with the Tokyo Symphony and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra in Osaka. Mr. Honeysucker has also performed numerous recitals in Europe and Australia. Among his many performances with the Boston Symphony Orchestra are The Keeper of the Madhouse in *The Rake's Progress* and bass soloist in Beethoven's Ninth Symphony conducted by Seiji Ozawa in celebration of his 25th anniversary as music director. Mr. Honeysucker was featured soloist at the Boston Pops' 1993 July Fourth Esplanade concert, led by John Williams, and has also appeared in Pops concerts under the direction of Keith Lockhart and Harry Ellis Dickson. During Great Woods' inaugural season, he performed Charles Ives's *General William Booth Enters into Heaven* with the Pittsburgh Symphony under Michael Tilson Thomas. Other solo engagements with orchestra have included Aaron Copland's *Old American Songs* with the Flagstaff Symphony Orchestra, *Carmina burana* with both the Roanoke and Omaha symphony orchestras, and Brahms's *German Requiem* with the Springfield (Massachusetts) Symphony. Mr. Honeysucker has also performed with the St. Louis Symphony, Portland (Maine) Symphony, and Sacramento Symphony. He has been a member of the Bach Aria Group and Videmus and is a member and co-founder of the Jubilee Trio (with Marion Dry and Leslie Amper), which presents American art songs, including those of under-performed African-American composers. His recordings include a Jenny Lind disc with soprano Elizabeth Parcells (Northeastern Records) and three Videmus discs: *Music of William Grant Still* (New World), *Watch and Pray* (Koch International), and *More Still* (Cambria). He has also recorded for the Ongaku and Titanic labels.





## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the

chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—with John Williams and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute.

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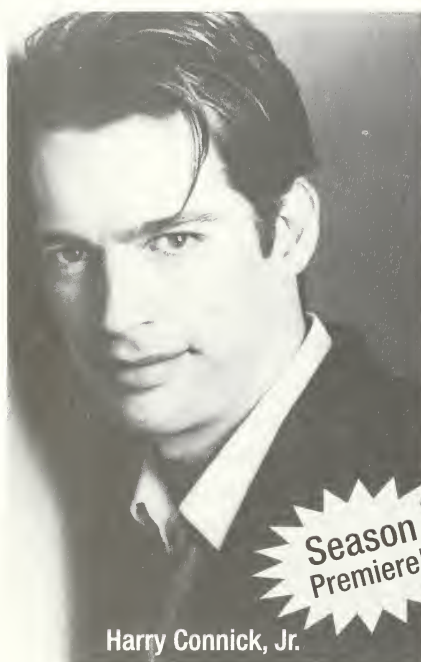
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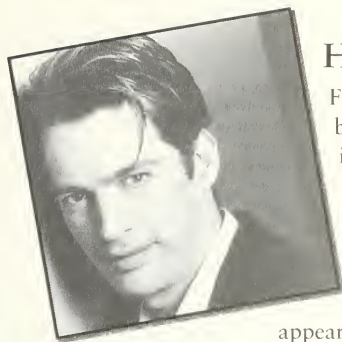
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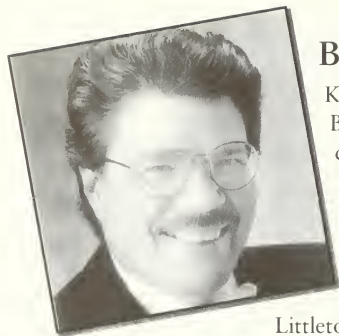
*Evening at Pops* is a co-production of the Boston Symphony Orchestra, Inc. and WGBH Boston. Funding is made possible by Fidelity Investments through the Fidelity Foundation.



## HARRY CONNICK, JR.

First reaching mass audiences as pianist, singer, and bandleader, Harry Connick, Jr., has secured his place in the public eye as a renaissance man and versatile entertainer on the concert stage and on the screen. His love of music and performing stems back to his childhood in New Orleans, where he studied piano with such luminaries as James Booker and Ellis Marsalis.

Mr. Connick first performed publicly at age six, appeared on his first jazz recording at age ten, and released his self-titled major label debut for Columbia Records at nineteen. His second album, *20*, performed with a jazz trio, introduced audiences to his magnificent voice. Appropriately, his first widespread success as a musician came from the world of film, when director Rob Reiner asked him to contribute to the score of his 1989 smash *When Harry Met Sally*. The film's success led to Mr. Connick's first multi-platinum album, which was also his first Big Band recording. Subsequent releases showcasing original compositions topped the jazz charts and crossed over to the pop charts. Much of the 1990s was spent creating groundbreaking albums with no signs of slowing. His most recent Big Band release, *Come By Me*, reigned at #1 on the Billboard Jazz Chart for several months. Harry Connick, Jr.'s career has been studded with awards, including four multi-platinum and three platinum albums, three gold albums, two Grammy Awards, and Emmy, Cable Ace, Golden Globe, and Oscar nominations. His starring role opposite Sarah Jessica Parker in the upcoming film *Life Without Dick* is the latest triumph in an auspicious acting career begun in 1990 with *Memphis Belle* and including roles in features as varied and acclaimed as *Hope Floats*, *Little Man Tate*, *Copycat*, and *Independence Day*. Mr. Connick has also lent his voice-over talents to the film *My Dog Skip* and the animated feature *The Iron Giant*. He also turned in a critically acclaimed performance in the improvisational film *The Simian Line* with Lynn Redgrave. In this year's ABC television movie *South Pacific*, starring Glenn Close, he played Lt. Cable, a role featuring such stirring musical performances as "Younger Than Springtime." Mr. Connick has been collaborating with Tony-winning choreographer and director Susan Stroman on *Thou Shalt Not*, which marks his debut as a composer/arranger and lyricist for live theater. An adaptation of Emile Zola's novel *Thérèse Raquin* set in Connick's hometown of New Orleans, the story is that of a shopgirl who conspires with her lover to kill her husband. *Thou Shalt Not* has been presented as a workshop at the Lincoln Center Theatre and is headed for Broadway.



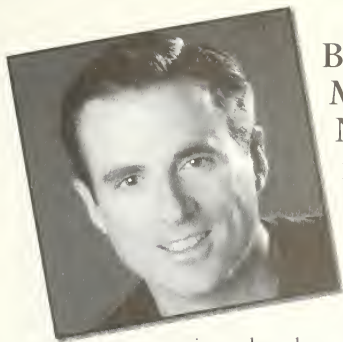
## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.





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Neil Donohoe has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, Timberlake Playhouse in Illinois, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, Bill Fegan Attractions in Dallas, and Chiswick Park Theater (Sudbury, Massachusetts). Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached 1997 Opening Night guest Elaine Paige, and coordinated stage direction and stage management for the nationally televised 1998 and 1999 Fourth of July concerts on the Esplanade.



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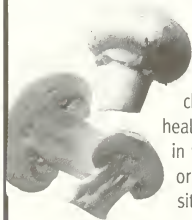


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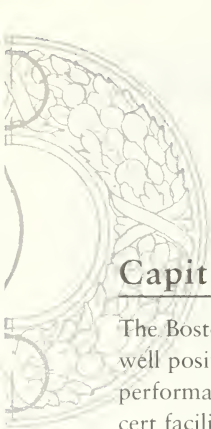


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With deep gratitude for their support, the BSO salutes the donors listed below who have made contributions of \$10,000 or more to the endowment, or for the preservation and maintenance of the BSO's performance facilities, between September 1, 2000, and April 6, 2001.

For further information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260, or Elizabeth P. Roberts, Director of Individual Giving, at (617) 638-9275.

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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## IN THE POPS SPOTLIGHT

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, incorporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and

members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.



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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include his Houston Symphony debut, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. In May 2001 he makes his debut with the New York Chamber Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "god-parent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy, 1999]

*Holiday Pops*

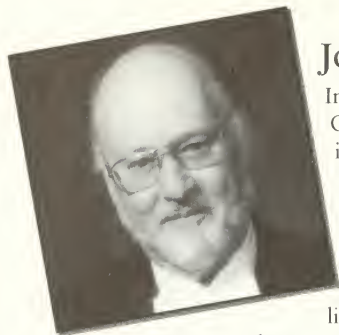
*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of

Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

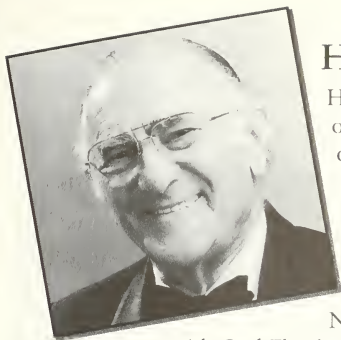
### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin  
*Joy to the World*  
featuring Robin Williams, narrator  
*Music of the Night*  
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*  
*Pops Out of This World*  
*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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## JOHN WILLIAMS

Laureate Conductor

## HARRY ELLIS DICKSON

Associate Conductor Laureate

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*Edward and Bertha C.*

*Rose Chair*

Elita Kang

Bo Youp Hwang

Lucia Lin

*Eunice and Julian Cohen*

*Chair, fully funded in*

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Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriadis

\*Si-Jing Huang

\*Nicole Monahan

\*Wendy Putnam

\*Xin Ding

\*Sae Shiragami

\*Alexander Velinzon

### Second Violins

Haldan Martinson

*James F. and Barbara*

*Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*‡On sabbatical leave*

\*Yu Yuan

§Joseph Scheer

§Frank Powdermaker

### Violas

Cathy Basrak

*Deborah and Michael*

*Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

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Martha Babcock

*Helene and Norman L.*

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Luis Leguia

Carol Procter

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### Piccolo

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§Laura Ahlbeck

### English Horn

Robert Sheena

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Scott Andrews

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Suzanne Nelsen

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Richard Mackey

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Peter Chapman

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece




A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur

# BOSTON MUSIC HALL MUSIC HALL PROMENADE CONCERTS SUMMER SEASON.

<p style="text-align: center;"><b>ARTISTS' MATERIALS,</b> DECORATIVE NOVELTIES AND <b>FINE STATIONERY.</b> WEDDING AND CARD PLATE ENGRAVING A SPECIALTY. <b>A. A. WALKER &amp; CO., —528—</b> WASHINGTON ST. NAT'L B. H. WALKER</p> <p style="text-align: center;"><b>PIANOFORTES.</b></p> <p style="text-align: center;"> ESTABLISHED 1822.</p> <p style="text-align: center;">THE LARGEST AND SELECT PIANOFORTE REPERTOIRE IN THE UNITED STATES.</p> <p style="text-align: center;">71,000 INSTRUMENTS MADE.</p> <p style="text-align: center;">Grand, Square and Upright <b>PIANOFORTES</b> FOR SALE.</p> <p style="text-align: center;">Second-Hand Pianofortes, in Great Variety, for sale and on rent, at reduced prices, by</p> <p style="text-align: center;"><b>CHICKERING &amp; SONS,</b> 152 Tremont St. 130 5th Ave. BOSTON. NEW YORK.</p>	<p style="text-align: center;">SATURDAY, JULY 11TH, AT 8 P.M.</p> <p style="text-align: center;"><b>PROGRAMME</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">1 MARCH—Imperial, . . . . .</td> <td style="width: 20%; text-align: right;">Rach.</td> </tr> <tr> <td>2 OVERTURE—Wm Tell, . . . . .</td> <td style="text-align: right;">Hessini</td> </tr> <tr> <td>3 WALTZ—Mon Reve, . . . . .</td> <td style="text-align: right;">Waldenfel</td> </tr> <tr> <td>4 SELECTION—Little Duke, . . . . .</td> <td style="text-align: right;">Lecroy</td> </tr> <tr> <td>5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . .</td> <td style="text-align: right;">Suppe</td> </tr> <tr> <td>6 REMINISCENCES FROM TANNHAUSER, Wagner</td> <td></td> </tr> <tr> <td>7 PIZZICATO POLKA, . . . . .</td> <td style="text-align: right;">Strauss</td> </tr> <tr> <td>8 AN EVENING WITH HILSE, . . . . .</td> <td style="text-align: right;">Ernst Scherke</td> </tr> <tr> <td colspan="2" style="text-align: center; font-size: small;">(Grand Quartet representing the Programme of a (Blue Concert) in a condensed form.)</td> </tr> <tr> <td>9 OVERTURE—Die Felsenmühle, . . . . .</td> <td style="text-align: right;">Reiniger</td> </tr> <tr> <td>10 WALTZ—Donau Lieder, . . . . .</td> <td style="text-align: right;">Strauss</td> </tr> <tr> <td>11 PARAPHRASE—Loreley, . . . . .</td> <td style="text-align: right;">Neardell</td> </tr> <tr> <td>12 GALOP—Shooting Star, . . . . .</td> <td style="text-align: right;">Bial</td> </tr> </table> <p style="font-size: x-small;">MR. AD NEUENDORFF, . . . . . Conductor</p> <p style="font-size: x-small;">The Programme for these Concerts will be made up largely of light music of the best class, and will be of the most character in those given at the famous "Blue Concerts" in Berlin.</p> <p style="text-align: center;">JOHN C. PAIGE, INSURANCE AGENCY, No. 20 KILBY STREET, —BOSTON—</p> <p style="text-align: center;">(Insurance to Any Amount on Any Description of Property.)</p>	1 MARCH—Imperial, . . . . .	Rach.	2 OVERTURE—Wm Tell, . . . . .	Hessini	3 WALTZ—Mon Reve, . . . . .	Waldenfel	4 SELECTION—Little Duke, . . . . .	Lecroy	5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . .	Suppe	6 REMINISCENCES FROM TANNHAUSER, Wagner		7 PIZZICATO POLKA, . . . . .	Strauss	8 AN EVENING WITH HILSE, . . . . .	Ernst Scherke	(Grand Quartet representing the Programme of a (Blue Concert) in a condensed form.)		9 OVERTURE—Die Felsenmühle, . . . . .	Reiniger	10 WALTZ—Donau Lieder, . . . . .	Strauss	11 PARAPHRASE—Loreley, . . . . .	Neardell	12 GALOP—Shooting Star, . . . . .	Bial	<p style="text-align: center;"><b>WEBER,</b> 25 Temple Place and 33 West Street. (CORNER.) <b>GENUINE VIENNA ICES.</b></p> <p style="text-align: center;">THE COOLEST AND SWIFTEST ROOM IN THE CITY.</p> <p style="text-align: center;">&lt;NEW MUSIC&gt; And all the Music used in the Viennese Cafés, and in the houses of— <b>LOUIS H. ROSS &amp; CO.,</b> 3 West Street.</p> <p style="text-align: center;"><b>Artists' Materials</b> OF EVERY DESCRIPTION. DECORATIVE ART GOODS OF ALL KINDS. <b>ART POTTERY.</b> Supplies for SELF-OPEN, Water Color, China, Enamel and Pottery Pottery. Reserve for all members of Art Works. <b>FROST &amp; ADAMS,</b> IMPORTERS, No. 17 Cornhill, Boston, Mass. (Corner of the City Hall, Boston.) P. H. FROST. G. A. LAWRENCE.</p> <p style="text-align: center;"><b>FANS.</b> NOVELTIES IN JEWELRY. Largest Assortment in Boston. <b>A. STOWELL &amp; CO.</b> 10 WINTER STREET. (Opposite North Hall)</p> <p style="text-align: center;"><b>LATE SUPPERS</b> — AT — <b>PARK'S</b> BOSWORTH STREET (Formerly Montgomery Place)</p>
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Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



*Architect’s rendering of Symphony Hall*



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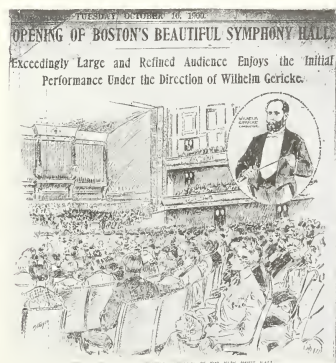


Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the



BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today's world and the world of tomorrow.



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Adventures on Earth, from *E.T. (The Extra-terrestrial)* Williams

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Violin Concerto No. 4 in D, K.218 Mozart

Allegro

Andante cantabile

Rondeau: Andante grazioso

BO YOUP HWANG

INTERMISSION

Hooray for Hollywood Whiting-Williams

The Busby Berkeley Years! arr. Karem

Flying Down to Rio, from *Flying Down to Rio* (1933) Youmans

Shadow Waltz, from *Gold Diggers of 1933* Warren/Dubin

Young and Healthy, from *42nd Street* (1932) Warren/Dubin

The Words Are in My Heart, from *Gold Diggers of 1935* Warren/Dubin

Lullaby of Broadway, from *Gold Diggers of 1935* Warren/Dubin

Summertime, from *Porgy and Bess* Gershwin-Williams

Tamara Smirnova, violin solo

42nd Street Warren/Dubin-Sebesky

Excerpts from *2001: A Space Odyssey*

Film by Stanley Kubrick, music by Richard Strauss and Johann Strauss, Jr.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Agassiz Village; Children's Hospital Medical Staff; St. Joseph Parish; St. Theresa's Women's Club; Bristol County Savings Bank; Aero Club of New England; Warranty Title Co.; Ellison Tours; York County Retired Teachers Association; Great Escapes; Dorchester Board of Trade; Millipore Corporation; B.J.'s Wholesale Club; Canton Council on Aging.

Week 2

## About Christopher Brubeck's *Convergence: Concerto for Pops Orchestra*

Last summer, after an exciting Boston Pops performance of my *Concerto for Bass Trombone and Orchestra* led by Keith Lockhart with Doug Yeo as soloist, I was approached by Maestro Lockhart and the Pops management to write a concerto for the Boston Pops Orchestra. They wanted a piece that would weave classical, jazz, and even funk elements into a concerto that would challenge and showcase all the sections of the orchestra. It dawned on me that after years of performing and recording in many musical genres I was being asked as a composer to be "myself." I accepted with great enthusiasm, and ideas began percolating immediately. I thought about some of the requests made: a piece with multiple movements, each movement independently programmable for maximum flexibility; and a work that would display the orchestra's unique virtuosity. I think that the end result can be listened to as a pure piece of music without any particular story behind it. For those who enjoy music more with some specific images in mind, I offer the following thoughts:

The first movement starts with antiphonal brass and solo timpani, then evolves to feature all sections of the ensemble. The title "The Journey" could represent the idea of a person in a distant land, having the bold vision and courage to carve out a new beginning in the New World. The first musical themes are correspondingly bold statements in the brass, and the movement climaxes with a highly rhythmic *allegro*. The harmonic language and style of this movement are almost exclusively classical but also employ eastern European folk music elements along with the driving rhythmic forces that propel this piece.

The second movement, "Reminiscence in Blues," explores the feelings of displacement and the "missing" of the homeland, wherever that may have been. This seems to be an inevitable part of the immigrants' experience after uprooting their lives and moving to the new land. Structurally, this is basically a blues, but with many altered chord substitutions, interludes, and, atypically, a bridge. It concludes with offstage trombone and trumpet solos. These textures were inspired by my visits to New Orleans where I would hear different melodies bouncing off the buildings from various street musicians, or seeping out of the many night clubs. The offstage brass and percussion form a distant parade band that play in polyrhythmic and polytonal relationship to the orchestra.

The transition between the second and third movements is masked as the offstage parade rhythms and harmonies gradually take over the orchestra and "La Grande Parade du Funk" (the third movement) takes hold. This is a march in the New Orleans street-parade tradition; however it is, oddly enough, in the time signature of 7/4. The harmonies are more modern than Dixieland, but the ensemble structures and interactions are based on the classic Dixieland traditions. The transformation between the movements suggests to me the displacement and melancholy of the second movement being overwhelmed by the jubilation of the disparate cultures coming together to create a new musical language. This kind of convergence of cultures, when we are at our best, is what Americans have been achieving socially and musically for many generations.



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 16, 2001, at 8



---

KEITH LOCKHART conducting

Welcome Corporate Members, Goodwin Procter LLP, KPMG LLP, and  
Watts Industries, Inc.

Overture to *Candide* Bernstein

Convergence: Concerto for Pops Orchestra (world premiere) Christopher Brubeck  
Journey to the Land of Dreams—Reminiscence in Blues—  
La Grande Parade du Funque Jubilee

INTERMISSION

*Szechenyi* March Fahrbach

Violin Concerto No. 5 in A minor, Opus 37 Vieuxtemps

Allegro non troppo

Adagio

Allegro con fuoco

WENDY PUTNAM

INTERMISSION

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

Do I Hear a Waltz? (More Richard Rodgers Waltzes) arr. Starobin

Do I Hear a Waltz?—Out of My Dreams—Hello, Young Lovers—  
I'm in Love with a Wonderful Guy

Overture to *Gypsy* Styne-Ramin

I Feel a Song Comin' On—The Music of Jimmy McHugh arr. Mishkin

I Feel a Song Comin' On—I'm in the Mood for Love—  
It's a Most Unusual Day—On the Sunny Side of the Street

On Broadway Lieber/Stoller-Mathes

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.

Among Those Present: Friends of Beth Israel Deaconess Medical Center; Tiverton Middle School Band;  
Crossroads for Kids; Aleppo Shrine Temple; Boston University Student Activities; Tax Executive Institute,  
Inc., Group; Junior League of Boston; Green Hills School; Hobart & William Smith Club of Boston; Fox  
Tours; A.Y.A. Fitchburg YMCA; Wellesley College Alumnae of Boston; St. Patrick Women's Guild, Pel-  
ham, N.H.; Stoneham Council on Aging; Harvard University Retirees Association; Tour Trends; Rotary  
Club of Newton; Andrea Pokladowski Group; Fox Hill Village; Northeastern University Honors Program.

Week 2

### Dear Alma Mater

We con beside thy knee,

Dear alma mater,  
Earth's book of mystery,

Dear alma mater.

We track the storied past,

Dear alma mater,  
Over plains of learning vast,  
Dear alma mater, with thee.

Yet more on thee is due,

Dear alma mater.  
Truth loved because 'tis true,  
Dear alma mater;

Handclasp of friendship fair,

Dear alma mater.  
Strength to fight as heroes dare,  
Dear alma mater, life through.

Speed on thy sunlit way,

Dear alma mater.  
We vow new faith today,  
Dear alma mater!

May glory light thy name,  
Dear alma mater,  
All thy children sing thy fame,  
Dear alma mater, for aye!

### Tuftonia's Day

Steady and true, rush along,  
Brown and Blue.

Raise a mighty score today!  
Fearless tear down the field  
and never yield!

Brown and Blue,  
Brown and Blue for aye!  
Hammer them hard, boys,  
and break through their guard.

That is old Tuftonia's way,  
And our glorious banner once again  
will wave o'er Tuftonia's Day,  
T-U-F-T-S, T-U-F-T-S,  
Hurrah! Hurrah!

For the dear old Brown and Blue!

Push it right through, boys,  
we're rooting for you!  
Now then smash their guard  
once more.

See, they are losing fast,  
their line can't last!  
Brown and Blue, boys, forevermore.  
Right through the hole, lads,  
and make it a goal

in the good old-fashioned way,  
And we'll all turn out with a lusty  
shout to honor Tuftonia's Day.

T-U-F-T-S, T-U-F-T-S,  
Hurrah! Hurrah!  
For the dear old Brown and Blue!

### *Refrain*

Up on the Hill tonight all will be gay.  
Victorious in the fight, we'll raise the  
standard of Dear old Tufts to glory!

Pile up a mighty score.  
It's bound to soar.

Now one goal more!  
Nothing can stop us;  
it's Tuftonia's Day.

THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*



Thursday evening, May 17, 2001, at 8

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KEITH LOCKHART conducting  
TUFTS UNIVERSITY NIGHT AT POPS

Overture to *Candide* Bernstein

Convergence: Concerto for Pops Orchestra Christopher Brubeck

Journey to the Land of Dreams—Reminiscence in Blues—  
La Grande Parade du Funque Jubilee

INTERMISSION

*Szechenyi* March Fahrbach

Violin Concerto No. 5 in A minor, Opus 37 Vieuxtemps

Allegro non troppo  
Adagio  
Allegro con fuoco

WENDY PUTNAM

INTERMISSION

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer  
Narrated by John Lithgow

Do I Hear a Waltz? (More Richard Rodgers Waltzes) arr. Starobin

Do I Hear a Waltz?—Out of My Dreams—Hello, Young Lovers—  
I'm in Love with a Wonderful Guy

Overture to *Gypsy* Styne-Ramin

I Feel a Song Comin' On—The Music of Jimmy McHugh arr. Mishkin

I Feel a Song Comin' On—I'm in the Mood for Love—  
It's a Most Unusual Day—On the Sunny Side of the Street

On Broadway Lieber/Stoller-Mathes

Dear Alma Mater Lewis

Tuftonia's Day Hayes

THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

*See page 26 for a note on Convergence.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Limousine.

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Week 2



**"It's near everything.  
But nothing comes close."**

*Mr. & Mrs. Robert Bush, Fox Hill residents*

Robert and Jean Bush really like that Fox Hill Village offers stylish suburban living just minutes away from Boston. In fact, when we asked how Fox Hill Village compared to other communities, they didn't hesitate. They said one look was all it took. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community. *Developed by the Massachusetts General Hospital and the Hillhaven Corporation.*



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(Exit 16B off Route 128)



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 18, 2001, at 8



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KEITH LOCKHART conducting

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Overture to *Candide*

Bernstein

Convergence: Concerto for Pops Orchestra

Christopher Brubeck

Journey to the Land of Dreams—Reminiscence in Blues—

La Grande Parade du Funque Jubilee

INTERMISSION

*Szechenyi* March

Fahrbach

Violin Concerto No. 5 in A minor, Opus 37

Vieuxtemps

Allegro non troppo

Adagio

Allegro con fuoco

WENDY PUTNAM

INTERMISSION

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

Do I Hear a Waltz? (More Richard Rodgers Waltzes)

arr. Starobin

Do I Hear a Waltz?—Out of My Dreams—Hello, Young Lovers—

I'm in Love with a Wonderful Guy

Overture to *Gypsy*

Styne-Ramin

I Feel a Song Comin' On—The Music of Jimmy McHugh

arr. Mishkin

I Feel a Song Comin' On—I'm in the Mood for Love—

It's a Most Unusual Day—On the Sunny Side of the Street

On Broadway

Lieber/Stoller-Mathes

Hail, Alma Mater

Hurley

For Boston, For Boston

*See page 26 for a note on Convergence.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

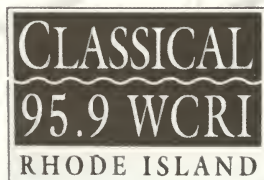
Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 2

# New England's Classical Trio



Classical 102.5 WCRB is proud to continue  
our 40-year-long tradition of broadcasting the  
Boston Symphony Orchestra and the Boston Pops --  
live from Symphony Hall -- every Saturday evening  
throughout the season at 8:00 p.m.

*Thanks for listening.*

Sponsored by:



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 19, 2001, at 8



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KEITH LOCKHART conducting  
BOSTON UNIVERSITY NIGHT AT POPS

Jubilee, from *Symphonic Sketches*

Chadwick

From Concerto in C for Flute and Harp, K.299(297c)

Mozart

Andantino

Rondeau: Allegro

HYEJUNG NAM

YU-HSIN HUANG

INTERMISSION

Presenting

MARTIN SHORT

Marc Shaiman, music direction and arrangements

Scott Whitman, stage director

INTERMISSION

Shall We Dance? from *The King and I*

Rodgers/Hammerstein-Courage

Selections from *The Music Man*

Willson-Besterman

Ya Got Trouble

Goodnight My Someone

My White Knight

Seventy-Six Trombones

MAUREEN BRENNAN and CRAIG BIERKO

Members of the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

DARTMOUTH HIGH SCHOOL MARCHING BAND

Clarissima

Go BU

*Song lyrics appear on page 49.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 2

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**  
*Laureate Conductor*

**HARRY ELLIS DICKSON**  
*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Danielle Maddon  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattin Story  
Rebecca Katsenes  
Julie Leven  
Dorothy Han  
Karna Tomm  
Biliana Voutchkova  
Kay Knudsen  
Wen-Yi Shih

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Susan Culp  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Renee Krimsier  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Richard Flanagan  
Neil Grover  
James Gwin  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, May 20, 2001, at 7:30



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BRUCE HANGEN conducting

Overture to *Candide*

Bernstein

Suite from *Carmen*

Bizet

Prelude to Act I—Aragonaise—Intermezzo—  
The Toreadors

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

THE BEST OF BROADWAY

featuring

THE BOSTON CONSERVATORY MUSICAL THEATER DIVISION

Neil Donohoe, Director

There's No Business Like Show Business,  
from *Annie Get Your Gun*

Berlin

Matchmaker, Matchmaker, from *Fiddler on the Roof*  
JACQUIE CARNAHAN, ASHLEY LINTON, and  
BRONWYN STAYOCH

Boch/Harnick

I'd Do Anything, from *Oliver*

Bart

SALLY OSBORNE and ERIC LESH

If Mama Was Married, from *Gypsy*

Styne-Sondheim

JACQUIE CARNAHAN and WORTH WILLIAMS

Little Girls, from *Annie*

Strouse/Charnin

RACHEL KOPF

Don't Tell Mama, from *Cabaret*

Kander/Ebb

JACQUIE COLMER

When You're Good to Mama, from *Chicago*

Kander/Ebb

DANIELLE TROVATO

Mama, a Rainbow, from *Minnie's Boys*

Grossman/Hackady

RYAN HEINRICH

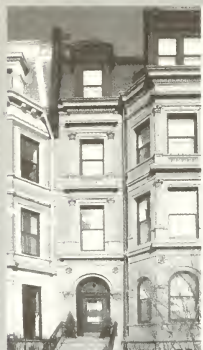
*Program continues on page 37*

Week 2



# COLDWELL BANKER HUNNEMAN PREVIEWS

## International®



### BOSTON \$7,900,000

On Commonwealth Avenue's prestigious first block, this stately residence was constructed in 1875. With renovations designed by William Hodgkins, the home has retained many of its 18th century features, while incorporating modern amenities required for today's family.

Christine McCarron,  
Waterfront Office,  
(617) 742-7240,  
bebelag@mediaone.net



### MANCHESTER \$11,000,000

Spectacular oceanfront site for this signature residence by world-renowned architect Michael Graves, evoking New England's rocky coast and the sea. Incredibly dramatic living spaces, five bedrooms, a view tower, an indoor pool, a separate carriage house and a sandy beach. Peter K. Dorsey, Beverly office (978) 927-1111, beverly@hunneman.com or Mimi Pruett, Manchester office, (978) 526-7572, manchester@hunneman.com



### CONCORD \$3,450,000

The Hildreth House is an outstanding statement of late Georgian architectural design. Features include an entryway with a classical pediment supported by fluted pilasters, a center hallway crowned with a Georgian staircase, parlors, dining room, and library with high ceilings, original paneling, wainscoting, floors and fireplaces. Nancy Huggins, Concord Senkler Office, (978) 369-3600, riverford@efortress.com



### BOSTON \$2,200,000

In the heart of Beacon Hill, this historic Federal townhouse combines the charm of the Beacon Hill village community with the convenience of city living. This residence has recently been restored to a very high standard and incorporates many modern amenities while retaining original details. Mary Liddle, Beacon Hill Office, (617) 723-2737



### WESTON \$4,200,000

This contemporary residence is sited on nearly 2 acres which abut 35 acres of conserved town land. The home displays magnificent craftsmanship with dramatic vaulted ceilings of redwood, an oak-paneled library and expansive living room with marble fireplace. Kathleen Shepard or Georgia Foote, Weston Office, (781) 894-5555, kshepard894@aol.com or georgiafoote@mediaone.net



### CAMBRIDGE \$2,950,000

Impressive 1927 ten-room residence in a prime neighborhood close to Harvard Square, the Charles River, and downtown Boston. This residence is ideal for corporate or informal entertaining with its spacious living room, formal dining room, charming library and classic detailing throughout. Gail Roberts, Cambridge Office, 617-864-4430, gail@roberts.org

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VISIT OUR WEB SITE AT: WWW.HUNNEMAN.COM



When You're Good to Mama, from *Chicago*

Kander/Ebb

DANIELLE TROVATO

Mama, a Rainbow, from *Minnie's Boys*

Grossman/Hackady

RYAN HEINRICH

Motherhood, from *Hello, Dolly!*

Herman

JULIE BURCHFIELD, SHAINA MURPHY, and  
WORTH WILLIAMS

Our Children, from *Ragtime*

Flaherty/Ahrens

NICOLE DEBASE

Climb Every Mountain, from *The Sound of Music*

Rodgers/Hammerstein

KATIE SHINAY and COMPANY

## INTERMISSION

Hello, Dolly!

Herman-Hayman

Selections from *Girl Crazy*

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My  
Time—But Not for Me—I Got Rhythm (reprise)

Selections from *West Side Story*

Bernstein-Mason

I Feel Pretty—Maria—Something's Coming—  
Tonight—One Hand, One Heart—Cool—America

Vocal music coached by Beth Heinberg, Faculty, The Boston Conservatory

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: The Hellenic Women's Club, Inc.; Hale Barnard Services for Older People; Striar J.C.C./Fireman Campus; St. John's Chrysostom Church; Classic Tours; Dedham Retired Men's Club; North Quincy Knights of Columbus—4th degree; Marshfield 60 Plus Club; Grace Episcopal Church, Lawrence; St. Joseph Couples Club of Fairhaven, Mass.; MIT Activities Comm.; Pathway Tours; Groveland Congregational Church, UCC; Fall River Jewish Friendship Club; St. Zepherin Parish; Burlington Recreation Department; Rye Over 55 Club; Castle Island Association; John McAvoy Group; Temple Beth Abraham.

Week 2

THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*  
Monday evening, May 21, 2001, at 7:30

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KEITH LOCKHART conducting  
"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Overture to *Candide*

Bernstein

Jubilee, from *Symphonic Sketches*

Chadwick

Comedy Tonight, from *A Funny Thing Happened  
on the Way to the Forum*

Sondheim-Sebesky

Overture to *Gypsy*

Styne-Ramin



Martin Short

Enjoy tonight's  
performance...  
again!

## EVENING AT POPS

Join Keith Lockhart, the Boston Pops Orchestra and special guest Martin Short as they come into your living room this summer during the 32<sup>nd</sup> season of *Evening at Pops* on PBS.

Thursday, July 12  
at 9pm



[www.pbs.org/pops](http://www.pbs.org/pops)

*Evening at Pops* is a co-production of the Boston Symphony Orchestra, Inc. and WGBH Boston. Funding is made possible by Fidelity Investments through the Fidelity Foundation.

Shall We Dance? from *The King and I*

Rodgers/Hammerstein-Courage

On Broadway

Lieber/Stoller-Mathes

INTERMISSION

Presenting

MARTIN SHORT

Marc Shaiman, music direction and arrangements

Scott Whitman, stage director

INTERMISSION

Selections from *The Music Man*

Willson-Besterman

Ya Got Trouble

Goodnight My Someone

My White Knight

Seventy-Six Trombones

REBECCA LUKER and CRAIG BIERKO

Members of the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

DARTMOUTH HIGH SCHOOL MARCHING BAND

*Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 2

## GUEST ARTISTS



### BO YOUP HWANG

Born in Korea, violinist Bo Youp Hwang gave his first solo performance with orchestra when he was twelve. He went on to study at the School of Music and Fine Arts and the University of Seoul. At age eighteen, Mr. Hwang won two prestigious prizes, leading to study with the Fine Arts String Quartet at the University of Wisconsin, and later won the Young Artists Competition. He was assistant concertmaster of the

Milwaukee Symphony Orchestra before joining the Boston Symphony Orchestra in 1973. He has performed on several occasions as soloist with the Boston Pops Orchestra, most recently in 1995, and served as first violinist of the Francesco String Quartet. He has returned to Korea several times over the years to perform with the orchestra there. Mr. Hwang teaches at the Boston University Tanglewood Institute and holds the John and Dorothy Wilson Chair in the BSO's first violin section.

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## WENDY PUTNAM

Wendy Putnam joined the Boston Symphony Orchestra's violin section in December 1996. A Fellow at the Tanglewood Music Center in 1990 and 1991, she previously served as concertmaster of the Louisiana Philharmonic Orchestra. Her 1995 performance with that orchestra of Tchaikovsky's Violin Concerto was named "Best Classical Performance of the Year" by the *New Orleans Times Picayune*. A native of

Wisconsin, Ms. Putnam holds both bachelor's and master's

degrees in violin performance from Louisiana State University. After further study at Indiana State University, she received her master's degree in violin performance from Louisiana State University. A winner in the 1998 National Federation of Music Clubs Competition, she is the founder and director of the Concord Chamber Music Society in Concord, Massachusetts, and serves on the faculty of the Tanglewood Music Center. Wendy Putnam plays on a contemporary violin made by Russian-born Anton Krutz. The violin was made for her last year and is modeled after a Guarnerius del Gesu. Krutz's instruments have been recognized by many prominent artists, and his passion for violin-making was featured last month in a National Geographic television special.

## TUFTS UNIVERSITY A CAPPELLA GROUPS

The Tufts **Amalgamates** are the university's first co-ed *a cappella* group. Founded in 1984, the 'Mates celebrated their sixteenth anniversary this year. They have performed all across the country, taking their dynamic stage presence and tight vocal harmonies to the west coast, the east coast, and many points in between. Recent highlights have included a radio show in February 2000 and a 1998 Christmas concert at New York's Rockefeller Plaza. The 'Mates have released several award-winning albums and have been included on various compilation albums—including *Best of College A Cappella* (BOCA) 1998 and 1999.

An all-male *a cappella* group from Tufts University, the **Beelzebubs** believe in "fun through song." Founded in 1963, the Beelzebubs have sustained a tradition of musical excellence and energetic performances. The group recently received the CARA award for "Best All-Male Collegiate *A Cappella* Album" for their recording entitled *Infinity*. The group traveled recently to Paris, singing at numerous venues, including EuroDisney, the American Embassy, and the Hard Rock Cafe.

For more than thirty-eight years, the Tufts University **Jackson Jills** have redefined women's *a cappella*. Incorporating a unique blend of beautiful voices with a modern attitude, the Jills embody all that is today's woman: strength, confidence, and style. They have brought the wonders of women's *a cappella* to audiences at Tufts and elsewhere across the United States and around the world.



## HYEJUNG NAM

Hyejung Nam began her flute studies at the age of eight in South Korea. She has won numerous competitions, including the Dong-a Daily News Competition. Ms. Nam has appeared with the Incheon Philharmonic Orchestra and the Seoul National University Orchestra as a guest soloist and has also performed recitals and chamber music in the United States, Finland, France, Japan, and Korea. Ms. Nam received her

bachelor's and master's degrees from Seoul National University as a full scholarship recipient. After graduation, she held the position of assistant principal in the Suwon Philharmonic Orchestra. In the year 2000, conductor Myung-hoon Chung invited her to serve as assistant principal flute of the Asian Philharmonic Orchestra for the millennium concert event in Seoul. Having come to Boston in 1999 as a doctoral candidate, Ms. Nam is currently in Boston University's Artist Diploma program on full scholarship. A recent winner of the university's Concerto-Aria competition, she has performed with the Boston University Symphony Orchestra and currently serves as principal flutist of the Hingham Symphony Orchestra. Ms. Nam's major teachers include Marya Martin and Boston Symphony principal flutist Jacques Zoon. She has taken master classes with Alan Marion, Jeanne Baxtressor, and Walfrid Kujala. Hyejung Nam is making her Boston Pops debut.

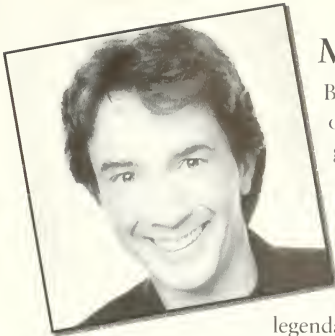


## YU-HSIN HUANG

Born in Tainan, Taiwan, and now completing a master's degree at Boston University, Yu-Hsin Huang began her studies on the piano at age five. She began studying the harp at age eight with harpist Ching-Chuan Hsieh.

Ms. Huang is the winner of several competitions and awards, including the Boston Classical Orchestra Concerto Competition, the Boston University Concerto-Aria Competition, the Elizabeth Herbert Hobin

Harp Competition, the American String Teachers Association with National School Orchestra Association Competition, and the Boston University School for the Arts Outstanding Award. In 1999 Ms. Huang was awarded full scholarships for the master's programs of both the Manhattan School of Music and Boston University. An active harpist in the Boston area, Ms. Huang has performed with the Boston University Symphony Orchestra, Boston University Chamber Orchestra, Concord Symphony Orchestra, Lexington Sinfonietta, and Singapore Symphony Orchestra. She has been soloist with the Boston Classical Orchestra under Harry Ellis Dickson and Steven Lipsitt. In addition, she has been invited to several music festivals, including the Tanglewood Music Center, Warebrook Contemporary Music Festival, and the Fukai Harp Festival in Japan. Upcoming engagements include a recital tour of Taiwan in June 2001 and a recital in spring 2002 sponsored by Patrons for Young Artists in New Jersey. Yu-Hsin Huang holds a bachelor of music degree from Boston University, where she studied harp with Lucile Lawrence.



## MARTIN SHORT

Born in Ontario, Canada, Martin Short began his career on Canada's *SCTV Comedy Network*, where his work garnered both an Emmy Award and the prestigious Canadian equivalent, the Nelly. His ability as a comedic chameleon and his hilarious impressions brought him to the attention of *Saturday Night Live*. After only one season, Mr. Short was instantly recognized for such characters as Ed Grimley, Jackie Rogers, Jr., legendary songwriter Irving Cohen, and lawyer Nathan Thurm.

Soon he crossed over into feature film work, making his debut in *Three Amigos* with former *Saturday Night Live* colleagues Chevy Chase and Steve Martin. Over the years he has also had roles in *Inner Space*, *Mars Attacks!*, *Jungle to Jungle*, *A Simple Wish*, *Mumford*, and *Get Over It*, among others. Perhaps his most memorable role was that of Franck the wedding planner in *Father of the Bride* and *Father of the Bride II*. Not limiting himself to acting, Martin Short has also written, produced, and starred in three highly acclaimed television comedy specials. For these efforts, which included *Martin Short's Concert for the North Americas* for Showtime, *I Martin Short*, *Goes Hollywood* for NBC, and *The Show Formerly Known as The Martin Short Show*, also for NBC, he won two Cable Ace awards and an Emmy Award, respectively. His recent television work includes his Emmy-nominated role in *Merlin* and the role of the Mad Hatter in *Alice in Wonderland*, both for NBC. Mr. Short earned a Tony Award nomination, a Theatre World Award, and an Outer Critics Circle Award for the 1993 Broadway production of *The Goodbye Girl* and the 1999 Tony Award for Best Actor in a Musical for *Little Me*. In addition, he has starred in *Four Dogs and a Bone* at Los Angeles' Geffen Playhouse. In the fall of 1999, he began hosting a daily one-hour talk/variety program, *The Martin Short Show*, which garnered five Emmy nominations, including Best Show and Best Host. Martin Short next stars as Jiminy Glick in a new series for Comedy Central, premiering in September 2001 and entitled *Primetime Glick*. A character derived from *The Martin Short Show*, Jiminy Glick is a rotund talk show host and infamous interviewer of the stars. For his contribution to Canadian culture, Mr. Short was awarded the "Order of Canada" (the Canadian equivalent of British knighthood) and was inducted into the Canadian Walk of Fame in June 2000.



## MAUREEN BRENNAN

Maureen Brennan has the distinction of being nominated for a Tony Award and winning a Theatre World Award for her professional debut—while a student at the University of Cincinnati/College Conservatory of Music, she was selected by Harold Prince to star as Cunegonde in the revival of Leonard Bernstein's *Candide*. She has since appeared on Broadway as Madelaine Manners in *Going Up*, Tina in *Knickerbocker Holiday*, Goldie Gates in *Little Johnny Jones*, and

*Stardust*. She toured nationally starring as Mabel in the New York Shakespeare Festival's production of *The Pirates of Penzance* and she appeared off-Broadway in

The following has been excerpted from an article in  
"The Boston Pops: The Story of America's Orchestra,"  
available now at the Symphony Shop.



## THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in

his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

*The Stars and Stripes Forever* has rightfully earned its place on Pops programs and in the hearts of Americans.

Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.





*Shakespeare's Cabaret*. Ms. Brennan has appeared as a featured soloist in several concerts with the Minnesota Orchestra in Minneapolis, where she also starred as Hope Harcourt in the Guthrie Theatre's production of *Anything Goes*. In addition to this week's performance with Keith Lockhart and the Boston Pops Orchestra, she has been featured soloist with symphony and pops orchestras in Florida, Pittsburgh, Philadelphia (with Peter Nero), Indianapolis, Baltimore, Houston, Omaha, Erie, Grand Rapids, and Knoxville. At Carnegie Hall she has appeared in *No, No, Nanette*, *The Cat and Fiddle*, *The Gay Divorce*, and *Mr. Gershwin Goes to Washington*. Regional stage appearances include leading roles in *You Can't Take It With You*, *Annie Get Your Gun*, *My Fair Lady*, *Girl Crazy*, *Good News*, *Gypsy*, *Oklahoma*, *Showboat*, *She Loves Me*, *Carousel*, *The Student Prince*, *Fifty Million Frenchmen*, *Side By Side By Sondheim*, *History of American Film*, *The Most Happy Fella*, *The Desert Song*, and *Something's Afoot*. Maureen Brennan can also be heard on the soundtrack recordings of the Disney animated classics *Beauty and the Beast*, *Aladdin*, and *The Hunchback of Notre Dame*.

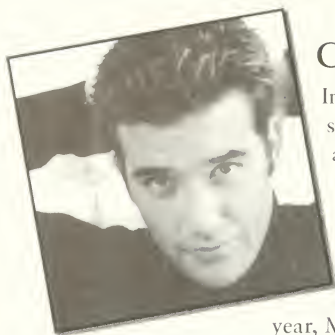


## REBECCA LUKER

Making a return Boston Pops appearance, Rebecca Luker has earned acclaim for her performances on the Broadway stage, in regional theater, on the concert stage, and on television. Her Broadway roles have included Marian Paroo in *The Music Man*, Maria in *The Sound of Music* (Outer Critics Circle Award nomination), Magnolia in *Show Boat* (Tony Award nomination), Lily in *The Secret Garden* (Drama

Desk nomination), Christine in *The Phantom of the Opera*, and X (*The Life and Time of Malcolm X*). Regionally she has appeared in *Time and Again*, *Kismet*, *Leave It to Jane*, *Cinderella*, *Oklahoma!*, *Sweeney Todd*, *A Little Night Music*, *Carousel*, *The Music Man*, and *The Mystery of Edwin Drood*. Ms. Luker has performed in concert productions of *Gay Divorce* and *No, No, Nanette* at Carnegie Hall, *Jubilee* and *Music in the Air* at New York's Town Hall, and *Pardon My English*, *Primrose*, and *Babes in Arms* at the Library of Congress. Her television credits include a lead role in the CBS/Hallmark Hall of Fame production *Cupid and Cate* and a guest appearance on *Matlock*. In 1990 Rebecca Luker appeared with the Boston Pops Orchestra under guest conductor John McGlinn in a program entitled "Broadway Originals," which was taped for the PBS series *Evening at Pops*. Her recordings include *Anything Goes: Rebecca Luker Sings Cole Porter, Jerome Kern Treasury*, and *Broadway Showstoppers*. Born in Birmingham, Alabama, Rebecca Luker holds a bachelor of music degree from the University of Montevallo.

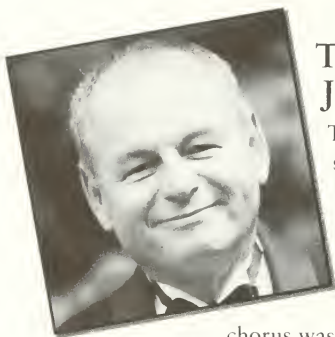




## CRAIG BIERKO

In his Broadway debut as Harold Hill in Meredith Willson's *The Music Man*, Craig Bierko garnered critical acclaim and attention. He was nominated for the prestigious Tony Award, Drama Desk Award, Outer Critics Circle Award, and the Drama League Award and received the Theater World Award. In June 2001 he will appear as Sarah Jessica Parker's love interest for two episodes of HBO's *Sex in the City*. Earlier this

year, Mr. Bierko appeared in a staged workshop of *The Boys from Syracuse* at the Roundabout Theatre. Born in Westchester, New York, he made his stage debut at the age of ten as a newsboy in *Gypsy*, in a local community theater run by his parents. Following studies at Northwestern University, Mr. Bierko played a variety of film roles, ranging from the villain in *The Long Kiss Goodnight* opposite Geena Davis and Samuel L. Jackson to a comedic turn in *Sour Grapes*. Most recently he starred in the virtual reality thriller *The Thirteenth Floor*. Additional film credits include *Fear and Loathing in Las Vegas* and *The Suburbans*. Among his television credits are memorable guest appearances on this season's Valentine's Day episode of *Ally McBeal* and as Paul Reiser's prospective agent on *Mad About You*. This week Craig Bierko makes his Boston Pops debut.



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the

chorus was soon playing a major role in the BSO's Symphony

Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—with John Williams and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute.

## MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR

### Sopranos

Jenifer Lynn Cameron  
Maura Finn  
Stefanie J. Gallegos  
Laura Kohout  
Patricia J. Stewart  
Jonelle B. Wilson

### Altos

Diane Droste  
Navaz Karanjia  
Gale Livingston  
Laurie Pessah  
Christina Lillian Wallace

### Tenors

Henry Lussier

### Forrest Michael

Brian R. Robinson

### Basses

Paulo C. Carminati  
Joel Evans  
Youngmoo Kim  
William Koffel  
Christopher Storer

Felicia A. Burrey, Chorus Manager

Martin Amlin, Rehearsal Pianist

## DARTMOUTH HIGH SCHOOL MARCHING BAND

The Dartmouth (Massachusetts) High School Marching Band's performances in national competitions have caught the attention of music directors and judges from around the country and the Rose Parade Selection Committee. The band has won awards at the national Apple Blossom Festival in Winchester, Virginia, the national Cherry Blossom Festival in Washington, D.C., and the 1982 International Music Festival in Toronto, Canada. In addition, the band has performed many times at Walt Disney World and has won regional competitions of both the New England Scholastic Band Association and the Eastern Marching Band Association. On January 1, 1996, hundreds of Massachusetts residents traveled across the country to cheer the band, under director Gilbert Madrigale, as more than 400 million television viewers tuned in to the Tournament of Roses Parade.

### DARTMOUTH HIGH SCHOOL MARCHING BAND

Director: Gilbert A. Madrigale • Assistant Band Director: Tom Aungst • Brass

Instructor: William Kingsland • Woodwind Instructor: John Souza

**Flute:** Megan Amaral, Nicole Cabral, Didi Desjardins, Rochelle Fontaine, Meredith Kehoe, Megan Lafferty, Shaina Lemieus, Kelly Mello, Allison Piva, Lauren Richard, Meghan Rogers, Tricia Rogers, Victoria Sale • **Clarinet:** Jenna Cabral, Stephanie Chlebus, Jenna Cooper, Erica Dias, Eleni Erotokritakis, Kristen Fineberg, Mollie Hamer, Catlin Humphries, Amanda Lemieus, Stacy Perreira, Megan Teser, Sheena Vassal • **Alto Saxophone I:** Jonathan Aguir, Matthew Oliveira • **Alto Saxophone II:** Ryan Bernier, Sarah McKnight, Kristen Michel • **Tenor Saxophone:** Hans Bendiksen, Tim Brum, Spencer King, Andrew Maille • **Trumpet I:** Craig Oliveira, Nathan Pierce, Samantha Szala • **Trumpet II:** Greg Forfa, Richard Sullivan, Michael Kvietkauskas • **Trumpet III:** Matthew Cate, Jeremy Falk, Andrew Wainer • **Mellophone:** Aimee Belanger, Meredith Britto, Jonathan Macedo, Sergio Vieira • **Trombone I:** Jonathan Greenlaw, Tyler Kingsland, Tyler Rowe • **Trombone II:** Todd Bullock, Caitlin Pierce • **Baritone:** Quillan Lowney, John Ponte, Cliff Vassal • **Tuba:** Eric Borges, Justin Gula, Daniel Victoria • **Percussion:** Joseph Brito, Brent Cordiero, Bobby DeSousa, Matthew Eklund, Ryan Ferreira, Amy Grota, Ryan Gwodz, Kenneth Isidoro, Ryan Karpuska, Craig Mare, Kevin Medeiros, Ryan Moniz, Jeremy Paquette, Aaron Quirk, Alexander Raposo, Bryan Simoes

**Majorettes and Flags** • Instructors: Darcie Aungst, Kerry Gonsalves

Jessie Amaral, Lauren Aubertine, Katelyn Bariteau, Nicole Bennett, Monica Bernardino, Melanie Britto, Sarah Cadieux, Wahkuna Campbell, Kerriann Correia, Aimee Costa, Jen Eklund, Vanessa Hallett, Addison Kaeterle, Misti Lefevre, Stacy Lewis, Christine Medeiros, Megan Medeiros, Lauren Richard, Ashley Silva, Alyssa Thurston



## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.



## BOSTON CONSERVATORY MUSICAL THEATER DIVISION NEIL DONOHOE, CHAIRPERSON

Founded in 1867, the Boston Conservatory is a private college offering undergraduate degrees and diplomas in music performance, education, and composition; dance; and musical theater. Graduate degrees and diploma programs are offered in music and dance performance, opera, musical theater, composi-

tion, choral conducting, jazz studies, and music education. Students

from all fifty states and more than forty countries have attended the conservatory; enrollment averages 500 annually and there are more than 175 academic professionals and performing artists on the faculty. The Boston Conservatory was one of the first colleges in the United States to grant degrees in musical theater. The Theater Division's unique curriculum offers course work in acting, coupled with music and voice study, and a full range of dance, including ballet, tap, and jazz styles. Integral to the course work is a rigorous performance schedule providing immediate and continuous experience to the developing performer. Each year the Theater Division presents three major productions, two musicals and one drama, as well as smaller productions staged throughout the year, often with senior students directing. Over the years the Theater Division has performed world and regional premieres of many important works. Boston Conservatory alumni can be seen in major productions on Broadway, in Europe, and in national touring companies. In addition, many alumni find acting work in television and film.

Neil Donohoe has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, Timberlake Playhouse in Illinois, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, Bill Fegan Attractions in Dallas, and Chiswick Park Theater (Sudbury, Massachusetts). Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached 1997 Opening Night guest Elaine Paige, and coordinated stage direction and stage management for the nationally televised 1998 and 1999 Fourth of July concerts on the Esplanade.

### Clarissima

Words by Dean B. Doner/Music by Brenton C. Patterson, '11

Boston University, proud with mission sure—  
Keeping the light of knowledge high, long to endure—  
Treas'ring the best of all that's old, searching out the new—  
Our alma mater ever more! Hail B.U.!

### Go B.U.

Go B.U., Go B.U., down the field to score anew—  
Our hearts are with you as you meet the foe,  
We Hail You OLD B.U.



## FROM HOLLYWOOD TO BOSTON: AN INTERVIEW WITH JOHN WILLIAMS



*The following are excerpts from an interview between Los Angeles writer Jon Burlingame and John Williams. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*

**JB:** Can you single out a handful of memorable moments over the years with the Pops?

**JW:** My first concert as Conductor of the Boston Pops was a memorable night for me. It was the opening program of the 1980 Pops season and the great Isaac Stern was the

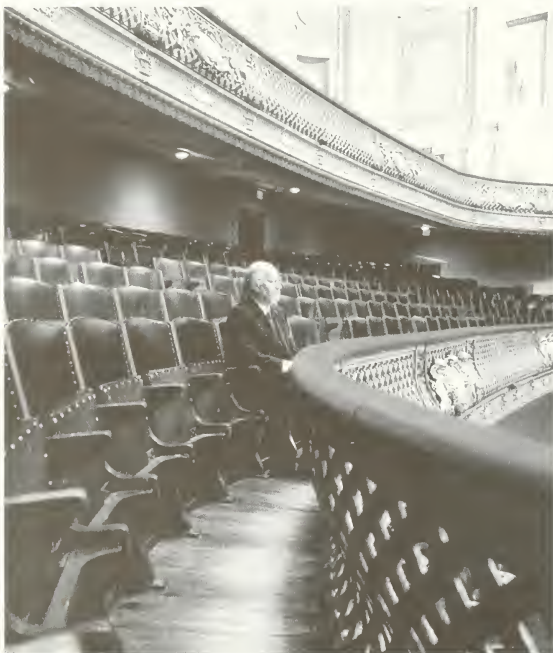
soloist. The concert included a special appearance by the little *Star Wars* creatures. I remember the first time I worked with Yo-Yo Ma, when he performed the Haydn C Major Concerto with us, fairly early on in his career. I'll never forget the second and third tours of Japan in the late '80s—we did concerts entirely of my own music, which was a thrilling thing for me. My first performance with Itzhak Perlman, when he performed the Bruch concerto, made a lasting impression on me. I also remember very well the television programs with people like Sammy Davis, Jr., Perry Como, Stan Getz, Leontyne Price, Kathleen Battle, Ray Charles, Sarah Chang. It's a long list of very rich memories.

**JB:** How did the Pops change during your time as director?

**JW:** The personnel of the orchestra has changed greatly. Many of the earlier musicians were European-born and -trained and came from different traditions, so when Mr. Fiedler would play some swing music, it was great, because it was a symphony orchestra letting its hair down so to speak, and having fun with it. Most of the new members are young people who have been trained in American conservatories, which means that they know something about jazz and pop music and have developed a great breadth of stylistic skill and adaptability. By 1990, the orchestra could play popular music very well, accurately and idiomatically. They really did swing and enjoyed it because they had grown up with it. I just think that the orchestra got better and better.

We also worked extremely hard in the area of recording. The hall is very reverberant, so we experimented with seating and microphone positions and all the rest of it. I think if one tracks the recordings that I made over the fifteen-year period or so with the or-

Len Rubenstein





chestra, there's a marked change in the quality of not only the instrumental performance but the sound quality.

**JB:** Is film music now a larger part of the Pops experience because of your presence?

**JW:** Since I was associated with films, there may have been some expectation that I would do more film music than others and probably I did. For a long time, when we were making programs, I deliberately didn't play *Star Wars*, for example. It got to the point where I would go to Chicago and conduct and people would say, "Why don't you play *E.T.* or *Star Wars*? It's what we came to hear." I felt that, in a way, I was between a rock and hard place. If I played too much film music, especially my own film music, I could be criticized. But if I didn't, the audience might complain that their expectations weren't fulfilled. So it became a matter of making a menu, and balancing the material. I think now all the orchestras are playing more film music, especially at the American summer festivals—the Hollywood Bowl, Blossom, Ravinia, and elsewhere. The fact that we haven't had a great period of Broadway musicals, with rich scores coming every year, has led conductors naturally to look more and more to Hollywood for material.

**JB:** What is your role with the Pops now?

**JW:** I'm called Boston Pops Laureate Conductor, and the orchestra has also given me the title Artist in Residence at Tanglewood. At Tanglewood, I conduct a little more than I used to, and I speak to the students as much as I'm able. For the Pops, I continue to conduct in the spring, although on a reduced schedule, and I conduct some of the holiday concerts. I've also been talking to the Pops and Keith about future tours to Japan.

**JB:** What's your assessment of the Boston Pops as an American cultural institution?

**JW:** The Boston Pops began in 1885. That makes it 115 years old, which by the standards of North America makes it quite venerable and unique—after all, it's about half the age of our country. Most orchestras in the late 19th century had a season of maybe 12 or 15 weeks, but the rest of the year the players were schoolteachers or cab drivers or sold suits or whatever they could do. The Pops made it possible for the Boston Symphony, in that early period, to have a full-year musical life. It started like the Strauss concerts in Vienna, where people had their beer and wine, and they played Waldteufel waltzes, Strauss polkas, and the latest pop song, and so on. And it became a big success. I don't think any of the other American orchestras either tried it or succeeded to that degree. But it succeeded in Boston, which says something about the Boston public, public transportation, Symphony Hall, and the cultural climate. After all, Boston was and is one of the intellectual centers and literary focal points of our culture.

Throughout the century, famous musicians conducted the Pops. Arthur Fiedler came in about 1930 and was there for 50 years, as you know. He brought them into television and recording, so that the American public and the world at large came to know the Boston Pops. The public might not have known about the Boston Symphony, the Chicago Symphony, or the Philadelphia Orchestra—but everybody knew the Pops. And its popularity has continued to this day.

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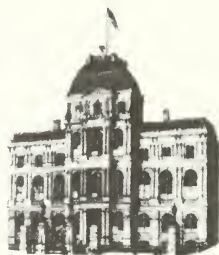
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For more information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.

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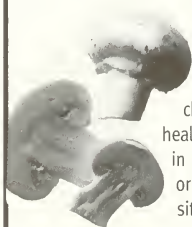
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### THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (<http://www.bso.org>). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.





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The Boston Symphony Orchestra stands at the beginning of the new millennium well positioned to succeed in its multi-faceted mission of providing unequalled performance, education, and outreach, and preserving its world-renowned concert facilities. Contributions from donors and income from the BSO and Pops endowment support forty percent of the annual operating budget and help ensure the Orchestra's future success.

With deep gratitude for their support, the BSO salutes the donors listed below who have made contributions of \$10,000 or more to the endowment, or for the preservation and maintenance of the BSO's performance facilities, between September 1, 2000, and April 6, 2001.

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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## **Parking Near Symphony Hall: A Note to Our Patrons**

The Boston Symphony Orchestra has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. Thank you for your cooperation in helping the BSO, in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

## **BSO Cookbook Wins Award**

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

## **BSO Portraits Display**

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.





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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include his Houston Symphony debut, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. In May 2001 he makes his debut with the New York Chamber Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "god-parent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of

Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

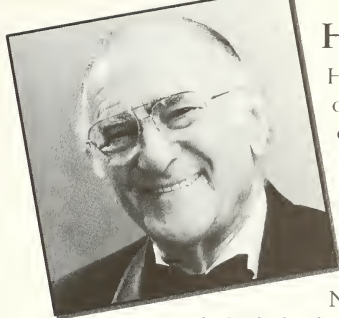
### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin  
*Joy to the World*  
featuring Robin Williams, narrator  
*Music of the Night*  
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*  
*Pops Out of This World*  
*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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## JOHN WILLIAMS

*Laureate Conductor*

## HARRY ELLIS DICKSON

*Associate Conductor Laureate*

### First Violins

Tamara Smirnova

*Beranek Chair,*

*fully funded in perpetuity*

Nurit Bar-Josef

*Edward and Bertha C.*

*Rose Chair*

Elita Kang

Bo Youp Hwang

Lucia Lin

*Eunice and Julian Cohen*

*Chair, fully funded in*

*perpetuity*

Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriadis

\*Si-Jing Huang

\*Nicole Monahan

\*Wendy Putnam

\*Xin Ding

\*Sae Shiragami

\*Alexander Velinzon

### Second Violins

Haldan Martinson

*James F. and Barbara*

*Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*‡On sabbatical leave*

\*Yu Yuan

§Joseph Scheer

§Frank Powdermaker

### Violas

Cathy Basrak

*Deborah and Michael*

*Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

### Cellos

Martha Babcock

*Helene and Norman L.*

*Cabners Chair*

Sato Knudsen

‡Joel Moerschel

Luis Leguía

Carol Procter

Ronald Feldman

\*Jerome Patterson

\*Owen Young

\*Andrew Pearce

### Basses

Lawrence Wolfe

*Charles and JoAnne*

*Dickinson Chair*

Dennis Roy

John Salkowski

\*James Orleans

\*Todd Seeber

\*John Stovall

§Joseph Holt

### Flutes

Elizabeth Ostling

*Mr. and Mrs. William F.*

*Connell Chair, fully*

*funded in perpetuity*

§Marianne Gedigian

### Piccolo

§Linda Toote

*John A. and Sarah C.C.*

*MacLeod Chair*

### Oboes

Mark McEwen

§Laura Ahlbeck

### English Horn

Robert Sheena

### Clarinets

Thomas Martin

Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti

Suzanne Nelsen

### Contrabassoon

Gregg Henegar

### Horns

Richard Sebring

Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

§Kevin Owen

### Trumpets

Thomas Rolfs

*Roberta and Stephen*

*R. Weiner Chair,*

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Peter Chapman

§Bruce Hall

§Steven Emery

### Trombones

Norman Bolter

§James Nova

### Bass Trombone

Douglas Yeo

### Tuba

Chester Schmitz

### Timpani

Timothy Genis

### Percussion

Thomas Gauger

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§James Gwin

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur

BOSTON MUSIC HALL

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SATURDAY, JULY 11, 1886.

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### PROGRAMME

- 1 MARCH—Imperial. . . . . Rach
- 2 OVERTURE—Wm. Tell. . . . . Rossini
- 3 WALTZ—Mon Rêve. . . . . Waldteufel
- 4 SELECTION—Little Duke. . . . . Lecocq
- 5 OVERTURE—A Morning, Noon and Evening in Vienna. . . . . Suppe
- 6 REMINISCENCES FROM TANNHAUSER, Wagner
- 7 FIZZICATO POLKA. . . . . Strauss
- 8 AN EVENING WITH HILSE. . . . . Ernst Schenk
- 9 OVERTURE—Die Felsenkönigin. . . . . Reisinger
- 10 WALTZ—Donau Lieder. . . . . Strauss
- 11 PARAPHRASE—Loreley. . . . . Neustädter
- 12 GALOP—Shooting Star. . . . . Bial

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Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

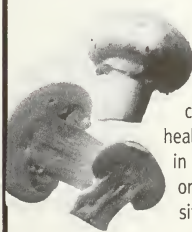
success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now

under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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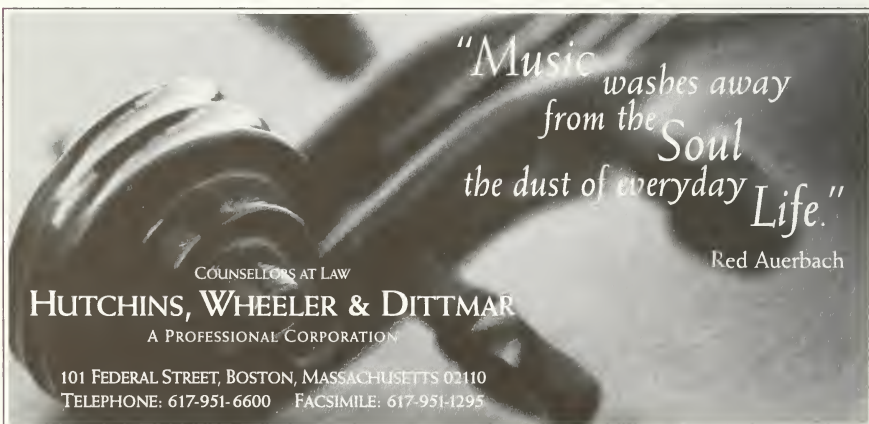
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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vintovik

*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



*Architect’s rendering of Symphony Hall*

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

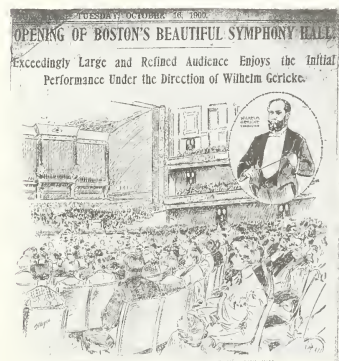
Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the



Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.

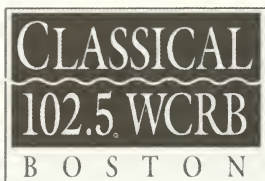
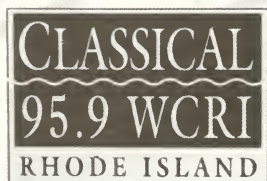


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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 22, 2001, at 8



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KEITH LOCKHART conducting

<i>Szechenyi March</i>	Fahrbach
Harlequin's Journey	Zach-Cohen
Habañera	Chabrier

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer  
Narrated by John Lithgow

INTERMISSION

Jubilee, from <i>Symphonic Sketches</i>	Chadwick
From Concerto in C for Flute and Harp, K.299(297c)	Mozart
Andantino	
Rondeau: Allegro	
HYEJUNG NAM	
YU-HSIN HUANG	

INTERMISSION

Comedy Tonight, from <i>A Funny Thing Happened on the Way to the Forum</i>	Sondheim-Sebesky
Do I Hear a Waltz? (More Richard Rodgers Waltzes)	arr. Starobin
Do I Hear a Waltz?—Out of My Dreams—Hello, Young Lovers— I'm in Love with a Wonderful Guy	
Shall We Dance?, from <i>The King and I</i>	Rodgers/Hammerstein-Courage
I Feel a Song Comin' On—The Music of Jimmy McHugh	arr. Mishkin
I Feel a Song Comin' On—I'm in the Mood for Love— It's a Most Unusual Day—On the Sunny Side of the Street	
On Broadway	Lieber/Stoller-Mathes

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Community Housing for Adult Independence; Nauset Newcomers—Cape Cod; G.B.A.R.C. Inc.; Plymouth High Schools; KTours; Joseph Warren-Soley Lodge, F&AM; Southeastern Postal Customer Council; Starwood Corporation; A Yankee Line; New England Sights; St. Paul's Church, Wellesley; Perkiomen Tours & Travel; Card Tour and Travel; St. Joseph's Parish.

Week 3



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 23, 2001, at 8



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KEITH LOCKHART conducting

Jubilee, from *Symphonic Sketches*

Chadwick

Appalachian Morning

Halley-P. Williams

Toccata and Fugue in D Minor

Bach-Stokowski

INTERMISSION

Presenting

CHICK COREA

with Avishai Cohen, bass, and Jeff Ballard, drums

Concerto No. 1 for Piano and Orchestra, Part One

Corea

Past, Present & Futures

Corea

Spain

Corea

Featuring Dayna Stevens, tenor saxophone, Llibert Fortuny,  
soprano saxophone, and Jeff Galindo, trombone

INTERMISSION

Comedy Tonight, from *A Funny Thing Happened  
on the Way to the Forum*

Sondheim-Sebesky

*The Immortal Leroy Anderson*

Belle of the Ball

Fiddle Faddle

I Feel a Song Comin' On—The Music of Jimmy McHugh

arr. Mishkin

I Feel a Song Comin' On—I'm in the Mood for Love—

It's a Most Unusual Day—On the Sunny Side of the Street

Slaughter on Tenth Avenue, from *On Your Toes*

Rodgers-Spialek

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Baldwin Piano

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Among Those Present: Ford Hall Forum; Governor Dummer Academy; Groups Inc.; The Independence  
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Tours; Saint Mary's Women's Club; Newton Educational Secretaries Assoc.; Trinity Episcopal Church  
of Melrose; Ursuline Academy Humanities Club; Lynn Public Schools; First Lutheran Church, Malden;  
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Week 3



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 24, 2001, at 8



KEITH LOCKHART conducting

GENUITY NIGHT AT POPS

Toccata and Fugue in D Minor

Bach-Stokowski

Romanza Andaluze

Sarasate

Carmen Fantasy

Waxman

TAMARA SMIRNOVA, violin

INTERMISSION

*Born in Boston*

Overture to *Candide*

Bernstein

I Feel a Song Comin' On—The Music of Jimmy McHugh

arr. Mishkin

I Feel a Song Comin' On—I'm in the Mood for Love—

It's a Most Unusual Day—On the Sunny Side of the Street

Presenting

THE TERENCE BLANCHARD QUINTET

Terence Blanchard, trumpet, Brice Winston, saxophone, Edward Simon, piano,  
Derek Nievergelt, bass, and Eric Harland, drums

with special guest

JANE MONHEIT

Too Young to Go Steady

McHugh/Adamson-Franzetti

Let's Get Lost

McHugh/Loesser-Blanchard

I Can't Give You Anything But Love

McHugh/Fields-Franzetti

INTERMISSION

Comedy Tonight, from *A Funny Thing Happened  
on the Way to the Forum*

Sondheim-Sebesky

*The Immortal Leroy Anderson*

Belle of the Ball

Fiddle Faddle

Slaughter on Tenth Avenue, from *On Your Toes*

Rodgers-Spialek

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
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Among Those Present: Sutherland Tours/AAA Southern New England; Genuity, Inc.; Monadnock Regional  
Junior High School Band; Protestant Guild; Weymouth Teachers; Fleet Private Client Group; Boston  
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at Heart; Weymouth Rotary Club; AARP Chapter No. 207/Newport, R.I.; Woonsocket Middle School.

Week 3



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CONGRATULATIONS JANE MONHEIT.**



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 25, 2001, at 8



KEITH LOCKHART conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Jubilee, from *Symphonic Sketches*

Chadwick

Appalachian Morning

Halley-P. Williams

Toccata and Fugue in D Minor

Bach-Stokowski

INTERMISSION

Presenting

CHICK COREA

with Avishai Cohen, bass, and Jeff Ballard, drums

Concerto No. 1 for Piano and Orchestra, Part One

Corea

Past, Present & Futures

Corea

Spain

Corea

Featuring Dayna Stevens, tenor saxophone, Llibert Fortuny,  
soprano saxophone, and Jeff Galindo, trombone

*Program continues on page 33.*



**Chick Corea**

Enjoy tonight's  
performance...  
again!

## EVENING AT POPS

Join Keith Lockhart, the Boston Pops Orchestra and special guest pianist Chick Corea as they enter your living room this summer for the 32<sup>nd</sup> season of *Evening at Pops* on PBS.

Thursday,  
July 26 at 9pm



[www.pbs.org/pops](http://www.pbs.org/pops)

*Evening at Pops* is a co-production of the Boston Symphony Orchestra, Inc. and WGBH Boston. Funding is made possible by Fidelity Investments through the Fidelity Foundation.

Week 3

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The New Album Featuring

JANE MONHEIT

DIANNE REEVES

CASSANDRA WILSON



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## INTERMISSION

### *A Tribute to the Music of Jimmy McHugh*

Presenting

#### THE TERENCE BLANCHARD QUINTET

Terence Blanchard, trumpet, Brice Winston, saxophone, Edward Simon, piano,  
Derek Nievergelt, bass, and Eric Harland, drums

with special guest

JANE MONHEIT

Too Young to Go Steady	McHugh/Adamson-Franzetti
Let's Get Lost	McHugh/Loesser-Blanchard
I Can't Give You Anything But Love	McHugh/Fields-Franzetti
I Feel a Song Comin' On—The Music of Jimmy McHugh	arr. Mishkin
I Feel a Song Comin' On—I'm in the Mood for Love—	
It's a Most Unusual Day—On the Sunny Side of the Street	

*Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.**

Among Those Present: TravelWorld; Exeter High School; Morse Pond School Band—Falmouth; State Street; Williams Middle School; North Kingstown High School Band; Nashua Teachers Union; Classic Tours; Galloway Tours; Unitarian-Universalist Church—Gr. Lynn; Exeter Parks & Recreation Department; Perkiomen Tours & Travel; Union Congregational Church; Conestoga Tours; Travel Outlet.

Week 3

## About Christopher Brubeck's *Convergence: Concerto for Pops Orchestra*

Last summer, after an exciting Boston Pops performance of my Concerto for Bass Trombone and Orchestra led by Keith Lockhart with Doug Yeo as soloist, I was approached by Maestro Lockhart and the Pops management to write a concerto for the Boston Pops Orchestra. They wanted a piece that would weave classical, jazz, and even funk elements into a concerto that would challenge and showcase all the sections of the orchestra. It dawned on me that after years of performing and recording in many musical genres I was being asked as a composer to be "myself." I accepted with great enthusiasm, and ideas began percolating immediately. I thought about some of the requests made: a piece with multiple movements, each movement independently programmable for maximum flexibility; and a work that would display the orchestra's unique virtuosity. I think that the end result can be listened to as a pure piece of music without any particular story behind it. For those who enjoy music more with some specific images in mind, I offer the following thoughts:

The first movement starts with antiphonal brass and solo timpani, then evolves to feature all sections of the ensemble. The title "The Journey" could represent the idea of a person in a distant land, having the bold vision and courage to carve out a new beginning in the New World. The first musical themes are correspondingly bold statements in the brass, and the movement climaxes with a highly rhythmic *allegro*. The harmonic language and style of this movement are almost exclusively classical but also employ eastern European folk music elements along with the driving rhythmic forces that propel this piece.

The second movement, "Reminiscence in Blues," explores the feelings of displacement and the "missing" of the homeland, wherever that may have been. This seems to be an inevitable part of the immigrants' experience after uprooting their lives and moving to the new land. Structurally, this is basically a blues, but with many altered chord substitutions, interludes, and, atypically, a bridge. It concludes with offstage trombone and trumpet solos. These textures were inspired by my visits to New Orleans where I would hear different melodies bouncing off the buildings from various street musicians, or seeping out of the many night clubs. The offstage brass and percussion form a distant parade band that play in polyrhythmic and polytonal relationship to the orchestra.

The transition between the second and third movements is masked as the offstage parade rhythms and harmonies gradually take over the orchestra and "La Grande Parade du Funk" (the third movement) takes hold. This is a march in the New Orleans street-parade tradition; however it is, oddly enough, in the time signature of 7/4. The harmonies are more modern than Dixieland, but the ensemble structures and interactions are based on the classic Dixieland traditions. The transformation between the movements suggests to me the displacement and melancholy of the second movement being overwhelmed by the jubilation of the disparate cultures coming together to create a new musical language. This kind of convergence of cultures, when we are at our best, is what Americans have been achieving socially and musically for many generations.



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*



Saturday evening, May 26, 2001, at 8

---

KEITH LOCKHART conducting

Welcome Corporate Member, The Gillette Company

*Szechenyi* March

Fahrbach

Appalachian Morning

Halley-P. Williams

Convergence: Concerto for Pops Orchestra

Christopher Brubeck

Journey to the Land of Dreams—Reminiscence in Blues—  
La Grande Parade du Funque Jubilee

INTERMISSION

Toccata and Fugue in D Minor

Bach-Stokowski

Romanza Andaluze

Sarasate

Carmen Fantasy

Waxman

TAMARA SMIRNOVA, violin

INTERMISSION

*A Tribute to Richard Rodgers*

Overture and Main Title from the film *Oklahoma!*

arr. Bennett

March of the Clowns, from *Jumbo*

arr. Bargy

Slaughter on Tenth Avenue, from *On Your Toes*

arr. Spialek

Grant Avenue, from *Flower Drum Song*

arr. Sebesky

The Surrey With the Fringe on Top, from *Oklahoma!*

arr. Williams/Nestico

Mountain Greenery, from *The Garrick Gaieties of 1926*

arr. Nestico

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

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Methodist Church—Danvers; First Parish in Framingham; Westfield High School Band; Trans-Bridge  
Tours; Merriweds/First Congregation of Hanover; Office Environments of New England; First-Calvary  
Baptist Church; Jewish Memorial Hospital Evening Auxiliary; Sacopec Valley High School; First Parish  
Congregational Church—Wakefield.

Week 3

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**

*Laureate Conductor*

**HARRY ELLIS DICKSON**

*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sarah Roth  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Colin Davis  
Susan Shipley  
Danielle Maddon  
Pattison Story  
Julie Leven  
Rebecca Katsenes  
Karna Tomm  
Christine Vitale  
Wen-Yi Shih  
Kay Knudsen

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Donna Jerome

David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Gus Highstein

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Randall Montgomery

**Timpani**

Everett Beale

**Percussion**

Dan Anderson  
Neil Grover  
James Gwin  
Patrick Hollenbeck

**Harp**

Judy Couture

**Piano**

Bob Winter

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

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**Stage Manager**

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, May 27, 2001, at 7:30



BRUCE HANGEN conducting

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with

THE U.S. ARMY HERALD TRUMPETS

Conducted by Lieutenant Colonel Tony Cason

Salute to a New Beginning

Edelbrock

Composed for President Ronald Reagan and the White House Staff

The Star-Spangled Banner

Smith/Key

The *Liberty Bell* March

Sousa

Excerpts from *Lincoln Portrait*

Copland

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

Presenting

CAROL SLOANE

INTERMISSION

American Salute (When Johnny Comes Marching Home)

Gould

Excerpts from *Victory at Sea*

Rodgers-Bennett

Song of the High Seas—Beneath the Southern Cross—  
Guadalcanal March

Boogie-Woogie Bugle Boy

Raye/Prince-Hayman

Summon the Heroes

Williams

Thomas Rolfs, trumpet solo

*See page 38 for sing-along lyrics.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Week 3

## PATRIOTIC SING-ALONG



### AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing.  
Land where my fathers died!  
Land of the Pilgrim's pride!  
From ev'ry mountain side,  
Let freedom ring!

### AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

### THIS LAND IS YOUR LAND

This land is your land, this land is my  
land  
From California to the New York island,  
From the redwood forest to the Gulf  
Stream waters;  
This land was made for you and me.  
*Words and music by Woody Guthrie*  
*TRO. ©1956-1958-1970 Ludlow Music, Inc.,*  
*New York*  
*Used by permission.*

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

### GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.  
Stand beside her and guide her  
Through the night with the light from  
above.  
From the mountains, to the prairies,  
To the oceans, white with foam,  
God bless America, my home sweet  
home.  
God bless America, my home sweet  
home.

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and Ralph J. Bunche as trustees, God Bless  
America Fund. All rights reserved.

—arranged by Richard Hayman





## HYEJUNG NAM

Hyejung Nam began her flute studies at the age of eight in South Korea. She has won numerous competitions, including the Dong-a Daily News Competition. Ms. Nam has appeared with the Incheon Philharmonic Orchestra and the Seoul National University Orchestra as a guest soloist and has also performed recitals and chamber music in the United States, Finland, France, Japan, and Korea. Ms. Nam received her

bachelor's and master's degrees from Seoul National University as a full scholarship recipient. After graduation, she held the position of assistant principal in the Suwon Philharmonic Orchestra. In the year 2000, conductor Myung-hoon Chung invited her to serve as assistant principal flute of the Asian Philharmonic Orchestra for the millennium concert event in Seoul. Having come to Boston in 1999 as a doctoral candidate, Ms. Nam is currently in Boston University's Artist Diploma program on full scholarship. A recent winner of the university's Concerto-Aria competition, she has performed with the Boston University Symphony Orchestra and currently serves as principal flutist of the Hingham Symphony Orchestra. Ms. Nam's major teachers include Marya Martin and Boston Symphony principal flutist Jacques Zoon. She has taken master classes with Alan Marion, Jeanne Baxtressor, and Walfrid Kujala. Hyejung Nam made her Boston Pops debut earlier this season.



## YU-HSIN HUANG

Born in Tainan, Taiwan, and now completing a master's degree at Boston University, Yu-Hsin Huang began her studies on the piano at age five. She began studying the harp at age eight with harpist Ching-Chuan Hsieh.

Ms. Huang is the winner of several competitions and awards, including the Boston Classical Orchestra Concerto Competition, the Boston University Concerto-Aria Competition, the Elizabeth Herbert Hobin

Harp Competition, the American String Teachers Association with National School Orchestra Association Competition, and the Boston University School for the Arts Outstanding Award. In 1999 Ms. Huang was awarded full scholarships for the master's programs of both the Manhattan School of Music and Boston University. An active harpist in the Boston area, Ms. Huang has performed with the Boston University Symphony Orchestra, Boston University Chamber Orchestra, Concord Symphony Orchestra, Lexington Sinfonietta, and Singapore Symphony Orchestra. She has been soloist with the Boston Classical Orchestra under Harry Ellis Dickson and Steven Lipsitt. In addition, she has been invited to several music festivals, including the Tanglewood Music Center, Warebrook Contemporary Music Festival, and the Fukai Harp Festival in Japan. Upcoming engagements include a recital tour of



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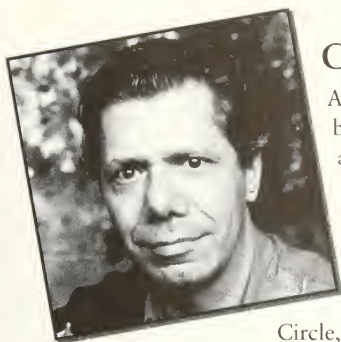
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## THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (<http://www.bso.org>). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Taiwan in June 2001 and a recital in spring 2002 sponsored by Patrons for Young Artists in New Jersey. Yu-Hsin Huang holds a bachelor of music degree from Boston University, where she studied harp with Lucile Lawrence.



## CHICK COREA

As a highly original pianist, keyboardist, composer, and bandleader, Chick Corea has been a major force in creative music for nearly forty years. His accomplishments include associations with the bands of Mongo Santamaria, Willie Bob, Blue Mitchell, Herbie Mann, and Stan Getz in the 1960s, a solo career dating back to 1966, an important stint with Miles Davis during 1968-70, leadership of the avant-garde quartet

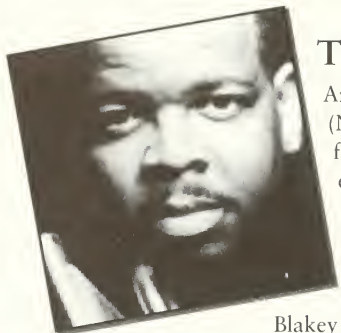
Circle, three versions of *Return to Forever* (including the influential fusion group with Al DiMeola, Stanley Clarke, and Lenny White), collaborations with Gary Burton and Herbie Hancock, the Elektric Band, the Akoustic Band, a Tribute to Bud Powell Quintet, and many other projects along the way. In late 1998 he formed an acoustic three-horn sextet called Origin and in recent times he has toured with Origin's rhythm section (bassist Avishai Cohen and drummer Jeff Ballard). That ensemble, the New Trio, recently released its debut recording on Stretch Records, *Past, Present & Futures*. The Corea Concerto was released this year on Sony Classical. Born in Chelsea, Massachusetts, Chick Corea began playing piano at the age of four. He made his recording debut as a leader with 1966's *Tones for Joan's Bones* and his 1968 trio set (with Miroslav Vitous and Roy Haynes) *Now He Sings, Now He Sobs* is considered a classic. Chick Corea remains an important force in modern jazz and every phase of his development has been well documented on records.



## TAMARA SMIRNOVA

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the

history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in June 2000), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

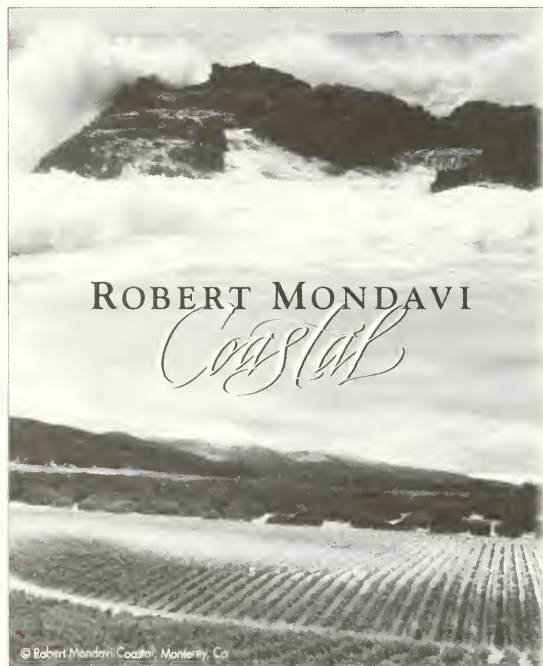


## TERENCE BLANCHARD

An alumnus of New Orleans Center of Creative Arts (NOCCA), Terence Blanchard was encouraged by his father at an early age to pursue music. The trumpeter emerged on the New York jazz scene in the 1980s, becoming a part of an exciting musical renaissance taking place among young musicians, including hometown colleagues Wynton and Branford Marsalis.

Most notably, Mr. Blanchard collaborated with Art Blakey and the Jazz Messengers and alto saxophonist Donald

Harrison, with whom he recorded such memorable projects for Columbia as *Crystal Star* and *Black Pearl*. His recent recordings include *Jazz in Film* (his Sony Classical debut featuring scores such as *Anatomy of a Murder*, *Chinatown*, and *The Pawnbroker*), *Wandering Moon*, *Let's Get Lost: The Songs of Jimmy McHugh*, and *Maiden Voyage: Music of Herbie Hancock*. Also a sought-after film composer, Mr. Blanchard worked recently with Dave Grusin on his score for *Random Hearts*, having begun his film scoring career with such Spike Lee films as *Mo' Better Blues*, *Jungle Fever*, *Malcolm X*, *Clockers*, *Summer of Sam*, and the Academy Award-nominated documentary *Four Little Girls*. In addition he was a featured performer on the soundtrack for *Things You Can Tell By Looking At Her*. Among his numerous honors are a 1984 Grand Prix du Disque, for his album *New York Second Line*, a 1990 Grammy Award nomination (Best Jazz Instrumental Performance by a Group) for his contribution to *Mo' Better Blues*, a 1995 Emmy nomination (Best Original Score for a Documentary) for *The Promised Land*, and a 1996 Grammy nomination (Best Latin Jazz Performance) for



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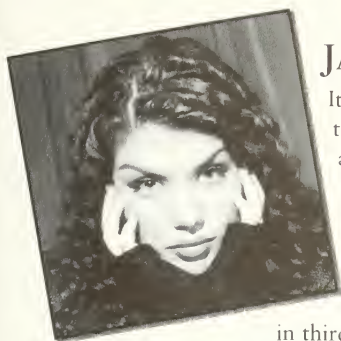
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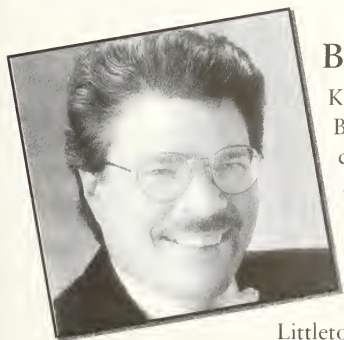
*The Heart Speaks*. Mr. Blanchard's performance on *Color and Light: Jazz Sketches on Sondheim* received rave reviews and was ranked fifth on Time Magazine's list of the year's best music.



## JANE MONHEIT

It has not taken Jane Monheit long to become the most talked-about new singer in jazz. Riding the strength and popularity of *Never Never Land*, her debut album for N-Coded Music, Ms. Monheit has won rave reviews and an audience of worldwide proportion and has released a second album, *Come Dream With Me*. Now twenty-three years old, Ms. Monheit began singing as soon as she could talk, sang her first solo

in third grade at her town's tree-lighting ceremony, played clarinet in the school band, and studied jazz as part of her elementary school's intensive music program. She went on to study with Peter Eldridge, an original founding member of New York Voices, at the Manhattan School of Music. In 1998, while still an undergraduate, Jane Monheit placed second in the Thelonious Monk Institute International Vocal Competition. After completing her studies at the Manhattan School of Music, she set about touring and recording *Never Never Land*. Since that time she has participated in tributes to Ella Fitzgerald and Arthur Schwartz, the Artists for the Cure fundraiser for breast cancer, a London concert also featuring Roger Daltrey, Elton John, and Chrissie Hynde, and engagements at the Algonquin and Village Vanguard. This week's performances mark her Boston Pops debut.



## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha

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# Tanglewood

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**Tanglewood**

Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest



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conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

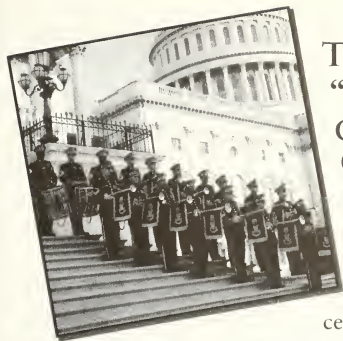


## CAROL SLOANE

With more than thirty recordings in a career spanning nearly five decades, Carol Sloane is considered among the First Ladies of Jazz. Born in Providence, Rhode Island, she began singing professionally at age fourteen with Ed Drew's band. From 1958 to 1960 she toured with the Les and Larry Elgart Orchestra and in 1960 she was invited to join the (Dave) Lambert, (Jon) Hendricks, and Ross Vocal Trio as a substitute

for Annie Ross. In 1961 Ms. Sloane made a triumphant appearance at the Newport Jazz Festival, which led to a contract with Columbia Records and the beginning of a prolific recording career. Her first album was entitled *Out of the Blue*. During the 1960s Ms. Sloane toured the night club circuit, sharing the stage with Bill Cosby, Woody Allen, Lenny Bruce, and Richard Pryor. In the early years of *The Tonight Show* with Johnny Carson (when the show originated in New York), she was a frequent guest who performed during the pre-tecast segment of the program, under the direction of bandleader Skitch Henderson. As performing opportunities for jazz singers dwindled in the late 1960s, Ms. Sloane moved to Raleigh, North Carolina, where she worked in a law office and sang regularly at a club. In 1977 she staged a brief comeback, returning to New York to collaborate with Jimmy Rowles. Subsequently she moved to Chapel Hill, North Carolina, where in the early 1980s she worked booking jazz artists into a supper club and regularly hosted a show on public radio station WUNC. When she moved to Boston in 1986, that radio experience aided her in becoming a regular substitute disc jockey at WGBH-FM. In 1991 Carol Sloane signed with Concord Jazz. Her first four albums for that label—*Heart's Desire*, *Sweet & Slow*, *When I Look in Your Eyes*, *The Songs Carmen Sang*, and *The Songs Sinatra Sang*—have all garnered considerable critical acclaim. Her Concord release *The Songs Ella & Louis Sang* is a collaboration with legendary trumpeter/singer Clark Terry. In addition to annual trips to Japan, Carol Sloane's recent engagements have included the Newport JVC Festival, an Ella Fitzgerald tribute concert at Carnegie Hall, and a New York Pops concert with old friend Skitch Henderson. She has performed on many occasions as guest artist with the Boston Pops Esplanade Orchestra.





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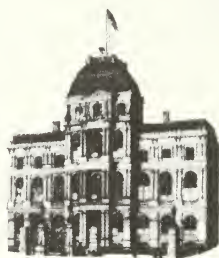
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## POPS TODAY AND TOMORROW: AN INTERVIEW WITH KEITH LOCKHART

*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for

all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same



five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

**BB:** So you envision albums that give the listener a starting point with a lot of forks in the road?

**KL:** Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.

In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

**BB:** What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

**KL:** Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.

The following has been excerpted from an article in  
"The Boston Pops: The Story of America's Orchestra,"  
available now at the Symphony Shop.



## THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in

his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

*The Stars and Stripes Forever* has rightfully earned its place on Pops programs and in the hearts of Americans.

Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.





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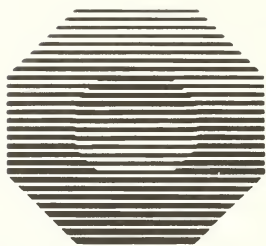
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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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## IN THE POPS SPOTLIGHT

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, incorporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and

members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.



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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *for Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of

Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

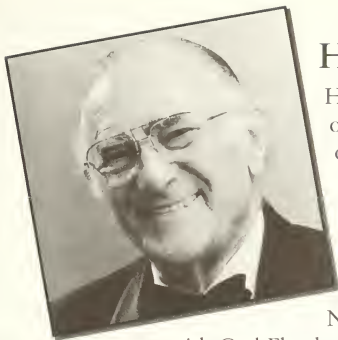
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Laureate Conductor

## HARRY ELLIS DICKSON

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\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriades

\*Si-Jing Huang

\*Nicole Monahan

\*Wendy Putnam

\*Xin Ding

\*Sae Shiragami

\*Alexander Velinzon

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Haldan Martinson

*James F. and Barbara  
Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*‡On sabbatical leave*

\*Yu Yuan

§Joseph Scheer

§Frank Powdermaker

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*Deborah and Michael  
Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

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Cahners Chair*

Sato Knudsen

‡Joel Moerschel

Luis Leguía

Carol Procter

Ronald Feldman

\*Jerome Patterson

\*Owen Young

\*Andrew Pearce

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\*James Orleans

\*Todd Seeber

\*John Stovall

§Joseph Holt

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Richard Mackey

Jonathan Menkis

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§Bruce Hall

§Steven Emery

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§James Nova

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Douglas Yeo

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur

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- 5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . . Suppe
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Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops

concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vintroty

*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



*Architect’s rendering of Symphony Hall*

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."





demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



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arr. by Dave Hanson

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arr. by Dave Hanson

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arr. by Oscar Castro-Neves and James DiPasquale

*Wolf Eyes*—Timber Wolf, Paul Winter, and David Darling  
arr. by Oscar Castro-Neves

*Minuit*—Keita Fodeba  
arr. by Paul Winter and Dave Hanson

*Common Ground*—Ivan Lins  
(Words by Paul Winter, John Guth, and Michael Holmes)  
arr. by Dave Hanson



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 29, 2001, at 8



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KEITH LOCKHART conducting

Toccata and Fugue in D Minor	Bach-Stokowski
Appalachian Morning	Halley-P. Williams
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	Rodgers-Spialek

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Week 4

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*  
Wednesday evening, May 30, 2001, at 8



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KEITH LOCKHART conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

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Appalachian Morning	Halley-P. Williams
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	Rodgers-Spialek

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Luciana Souza, vocalist, Paul Sullivan, pianist,  
Gordon Gottlieb, percussionist, and Nilson Matta, bass

with special guests

Manhattan Samba Band

and

Members of the Tanglewood Festival Chorus,  
John Oliver, conductor

See page 22 for Paul Winter selections.

*Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 31, 2001, at 8



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MR. MEYER, MR. FLECK, and MR. MARSHALL

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JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 1, 2001, at 8



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Presenting

EDGAR MEYER

Finale (Allegro) from Double Bass Concerto in B minor

Bottesini

From the Double Bass Concerto

Meyer

Second and third movements

The Fairie Round

Holborne-Meyer

MR. MEYER and the BOSTON POPS BASS SECTION

INTERMISSION

Sliding Down

Meyer-Mathes

MR. MEYER, BÉLA FLECK, banjo, MIKE MARSHALL, mandolin

Pickles

Meyer

MR. MEYER and MR. FLECK

Old Tyme

Meyer

Chromium Picolinate

Fleck/Meyer

The Big Cheese

Fleck/Marshall/Meyer

MR. MEYER, MR. FLECK, and MR. MARSHALL

*Welcome to this special television session for “Evening at Pops.” Tonight’s performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS’s “Evening at Pops” series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.**

Among Those Present: Harvard Business School; Simmons College Alumnae; Emmanuel College Alumnae; Timberlane Regional Middle School; Wheelock College Alumni Association; North Cumberland Middle School; USS Bryant DD665; American Association of University Women; DeNure Tours; St. Pius X Catholic Women’s Club; Trinity Baptist Lynnfield.

Week 4



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 2, 2001, at 8



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KEITH LOCKHART conducting

2001: A POPS ODYSSEY

Excerpts from *Atmosphères*

Ligeti

Opening Fanfare from *Also Sprach Zarathustra*

R. Strauss

Toward a New Life

Suk

*Blue Danube* Waltzes

J. Strauss, Jr.

Jupiter from *The Planets*

Holst

INTERMISSION

*Szechenyi* March

Fahrbach

Harlequin's Journey

Zach-Cohen

Habañera

Chabrier

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

*A Tribute to Richard Rodgers*

Overture and Main Title from the film *Oklahoma!*

arr. Bennett

March of the Clowns, from *Jumbo*

arr. Bargy

Slaughter on Tenth Avenue, from *On Your Toes*

arr. Spialek

Grant Avenue, from *Flower Drum Song*

arr. Sebesky

The Surrey With the Fringe on Top, from *Oklahoma!*

arr. Williams/Nestico

Mountain Greenery, from *The Garrick Gaieties of 1926*

arr. Nestico

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Week 4

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**  
*Laureate Conductor*

**HARRY ELLIS DICKSON**  
*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sarah Roth  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Colin Davis  
Susan Shipley  
Danielle Maddon  
Pattison Story  
Julie Leven  
Rebecca Katsenes  
Karma Tomm  
Christine Vitale  
Wen-Yi Shih  
Kay Knudsen

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Donna Jerome

David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**  
Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Randall Montgomery

**Timpani**

Everett Beale

**Percussion**

Dan Anderson  
Neil Grover  
James Gwin  
Patrick Hollenbeck

**Harp**

Judy Couture

**Piano**

Bob Winter

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William Shisler  
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Cleveland Morrison

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 3, 2001, at 7:30



HARRY ELLIS DICKSON and BRUCE HANGEN conducting  
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Entrance of the Gladiators

Fučik

Overture to *The Barber of Seville*

Rossini

Meditation, from *Thaïs*

Massenet

Gaîté parisienne

Offenbach

Overture—Allegro brillante—Waltz—  
Can-Can—Finale

INTERMISSION

BRUCE HANGEN conducting

Presenting

CAROL SLOANE

INTERMISSION

George M. Cohan Medley

arr. Bodge

You're A Grand Old Flag—Harrigan—Yankee Doodle Dandy

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

*Glenn Miller Favorites*

Moonlight Serenade

Miller-Hayman

In the Mood

Garland-Osser

All Aboard! (A Sentimental Journey)

arr. Hayman

Sentimental Journey—Chattanooga Choo Choo—

Casey Jones—Tuxedo Junction—Alabama Bound—

Night Train—Take the 'A' Train—On the Atchinson,

Topeka and the Santa Fe—Wabash Cannon Ball—

Orange Blossom Special

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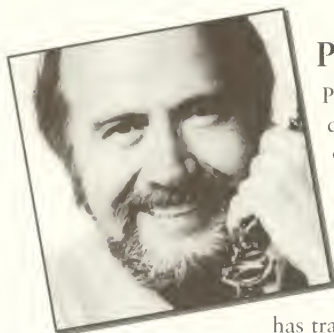
Baldwin Piano

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Limousine.

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Com.; Metrowest J.C.C./Senior Adult Dept.; Congregational Retirement Homes; Leventhal Sidman J.C.C.;  
Hamilton House; Stoneham Public Library; Chiropractic Foundation of Massachusetts; KPMG LLP.

Week 4



## PAUL WINTER & THE EARTH BAND

Paul Winter's musical realm has long embraced the traditions of many cultures of the world, as well as voices of what he refers to as "the greater symphony of the Earth," including those of whales, wolves, eagles and numerous other members of the family of life. On a path that stretches back almost four decades, Winter's musical journey has taken him to 37 countries and to wilderness areas on six continents, into which he has traveled on rafts, mules, dog-sleds, kayaks, sailboats, tugboats, steamers, and broken-down buses.

Born and raised in Altoona, Pennsylvania, Paul began musical studies at the age of five, first with drums, then piano, clarinet, and later saxophone. He formed his first ensemble, "The Little German Band," at the age of twelve, and this evolved into a nine-piece dance band called "The Silver Liners." At Northwestern University, ostensibly majoring in English composition, Paul studied jazz by frequenting Chicago-area clubs. He organized a be-bop sextet which won the 1961 Intercollegiate Jazz Festival and was signed to Columbia Records by legendary A&R man John Hammond. In 1962 the U.S. State Department sent the Paul Winter Sextet on a six-month tour of 23 countries of Latin America, and in tribute to the success of this tour, the Sextet was invited by Jackie Kennedy to play at the White House. Their concert in the East Room on November 19, 1962 was the first official performance by a jazz group in the White House.

As a forum for exploring all the diverse musics he had come to love, Paul created in 1967 an ensemble for which he used the name "Consort," borrowing the name from the theater bands of Shakespeare's time. The Paul Winter Consort has since traveled the world. They have also, since 1980, been artists-in-residence at New York's Cathedral of St. John the Divine, where they have presented close to 100 different musical events, including their annual Winter Solstice and Summer Solstice celebrations, and their "Missa Gaia" ("Earth Mass"), which is performed each October as part of the Feast of St. Francis.

Having recorded twelve albums for major record labels during the 1960s and '70s, Paul in 1980 formed Living Music Records as a context for creating albums that expressed the full range of his musical imagination. Living Music has produced 35 albums, eleven of which have received Grammy nominations. Paul won Grammys in 1995 for his album *Spanish Angel*, in 1996 for *Prayer for the Wild Things*, and in 1999 for *Celtic Solstice*. In addition, the Pete Seeger album, *Pete*, which Paul produced for Living Music, won the 1997 Grammy in the Best Traditional Folk category. The new album by Paul and the Earth Band, *Journey With the Sun*, was nominated this year in the genre of World Music.

Eugene Friesen has blazed a unique path among the cellists of the world. As an integral member of the Paul Winter Consort since 1978, his gift for improvisation has complemented his reverence for the tradition of classical cello. As a composer, although Eugene has spent time in Paris, he did not study with Nadia Boulanger. His larger works, for Consort with chorus and/or orchestra, include *Earth Requiem: Stories of*



*Hope; Grasslands: A Tribute to the Endangered Grasslands of the World*; and *Carl Sandburg's Prairie*. As "Cello Man," he performs for thousands of students every year in a dramatic one-man show using masks, costumes, and taped accompaniments.

Born to an Armenian family, **Arto Tunçboyacıyan** grew up in the Anatolian regions of Turkey. By the age of eleven he was playing percussion in a band along with his older brother Onno, playing traditional and popular Anatolian music. When Onno formed his own band, playing in a more Westernized style, Arto joined him, playing trombone and percussion. After having appeared on more than 2000 recordings, Arto left Turkey for America looking for an environment conducive to greater personal expression. Since 1998, Arto has played regularly with the Earth Band, and is featured on the new album *Journey With the Sun*. Arto's debut U.S. album, *Every Day Is a New Life*, was produced by Paul Winter for Living Music.

Guitarist **Oscar Castro-Neves** and Paul Winter met in Oscar's home town of Rio de Janeiro in 1962 during Paul's State Department Tour of Latin America with his jazz sextet. Oscar was one of the founding fathers of the Brazilian musical movement that became known worldwide as "bossa nova." Collaborating with Paul as record producer, composer, arranger, and guitarist, Oscar has been a "member emeritus" of Paul's ensembles since 1969. He has also worked in all these capacities with a wide spectrum of noted jazz, popular, and classical artists. Oscar produced Yo-Yo Ma's *Soul of the Tango*, which won the 1999 Grammy as Best Classical Crossover album.

**Jerry O'Sullivan** is a gifted ambassador of the Irish uilleann pipes ("elbow pipes"), and has been widely hailed as America's premier piper, maintaining the historic traditions of the instrument while expanding its range into new musical genres. He has for several years played in Paul's summer and winter solstice celebrations at New York's Cathedral of St. John the Divine, and is featured in Paul's recent albums *Celtic Solstice* and *Journey With the Sun*.

Vocalist **Luciana Souza** grew up in São Paulo, Brazil, in a family of "bossa nova" composers. Since graduating from Boston's Berklee College of Music with a degree in jazz composition, and receiving a master's degree from the New England Conservatory, Luciana has toured and recorded with renowned jazz musicians and composers of new music. Her latest album, *The Poems of Elizabeth Bishop and Other Songs*, was included in the New York Times "Critics Choice" list for 2000. Ms. Souza made her Boston Symphony debut in February 2001, as a soloist in Osvaldo Golijov's *La Pasión Según San Marcos*.

Pianist **Paul Sullivan** has played frequently with the Paul Winter Consort since 1983. Paul grew up in Boston, and his journey has taken him through Yale University to the jazz clubs and Broadway pit orchestras of New York to his present home on the coast of Maine, where he has developed his unique solo piano genre, which he has presented to concert audiences throughout the United States. Paul has created seven albums of original piano music, as well as compositions for the Pilobolus Dance Theater and the Olympics.

Percussionist **Gordon Gottlieb** has been equally at home playing as an honorary member of the famed Salgueiro samba band in the Carnival parade in Rio de Janeiro, recording with Steely Dan, soloing with the New York Philharmonic, and touring with the Paul Winter Consort. As a recording musician in New York City, he has played on albums for dozens of artists and on the sound tracks of 130 feature films. Since 1970 he has been an extra and substitute percussionist and timpanist with the New York Philharmonic and for ten years has taught at the Juilliard School and the Yale School of Music.

**Nilson Matta** is one of Brazil's pre-eminent bassists, and since moving to New York

in 1985 has been the first call for many of America's leading jazz and world music artists. Nilson recorded with Paul Winter and Oscar Castro-Neves on their 1998 album *Brazilian Days*, and has been part of the recent solstice celebrations at the Cathedral in New York. His "Trio da Paz" has released two albums, *Brazil From the Inside* and *Black Orpheus*.

Based in New York City, **Manhattan Samba** is led by Ivo Araujo, a percussionist and *passista* (samba dancer), who grew up with the tradition of *escola da samba* (samba school), particularly Uniao da Ilha do Governador, in his native Rio de Janeiro. The school's large percussion band, 400-450 members strong, participates in the parade and competes during Rio's famous Carnival. In 1980 Mr. Araujo came to the United States and in 1993 he founded Manhattan Samba Band with pianist/bandleader Amy Duncan (now leading the band Brasstacks). Manhattan Samba performs every Saturday at S.O.B.'s, New York's famous Brazilian club, and marches in the city's annual Halloween parade. Mr. Araujo also teaches samba percussion and travels regularly back to Rio to perform there. Joining him for this week's Boston Pops concerts are Brazilian percussionists Jorge Silva and Carlos Darci from Rio, Valtinho Anastacio and Adriano dos Santos from São Paulo, Renato Brasa from Brasilia, and Juliano Zanone from Curitiba.

For further information on Paul Winter or the Earth Band, please contact Earth Music Productions, P.O. Box 72, Litchfield, CT 06759, call 1-800-437-2281, or visit [www.livingmusic.com](http://www.livingmusic.com).



## TANGLEWOOD FESTIVAL CHORUS JOHN OLIVER, CONDUCTOR

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the

chorus was soon playing a major role in the BSO's Symphony

Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and can also be heard on the RCA Victor discs *A Splash of Pops* and *Holiday Pops* with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—with John Williams and the Boston Pops Orchestra. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He has conducted the Boston Symphony Orchestra at Tanglewood and has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute.



## EDGAR MEYER

Making his Boston Pops debut, double bass virtuoso Edgar Meyer has won a large and diverse audience through his musicianship and gift for composition. A performer who thrives on fruitful collaboration, Mr. Meyer was a member of the progressive bluegrass band Strength in Numbers with Sam Bush, Jerry Douglas, Béla Fleck, and Mark O'Connor. He performs regularly with guitarist Russ Barenberg and dobroist Jerry Douglas, and works with pianist Amy

Dorfman, his longtime accompanist, in recitals of classical repertoire and his own compositions. Mr. Meyer's inventive trio project with banjo player Béla Fleck and mandolin player Mike Marshall opened the 1997-98 season of the Chamber Music Society of Lincoln Center in conjunction with the release of their CD, *Uncommon Ritual*. With violinist Joshua Bell, Mike Marshall, and legendary bluegrass musician Sam Bush he organized a quartet for a collaboration exploring a fusion of classical

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Edgar Meyer

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for Paul Winter broadcast.

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Fidelity Investments through the Fidelity Foundation.



and bluegrass. Their Grammy-nominated recording project, *Short Trip Home*, was released in 1999. Mr. Meyer is in demand as a guest bass player by such recording artists as Garth Brooks, Bruce Cockburn, Mary Chapin Carpenter, Emmylou Harris, James Taylor, Lyle Lovett, the Indigo Girls, Travis Tritt, and the Chieftains. An exclusive Sony artist, Mr. Meyer collaborated with Yo-Yo Ma and Mark O'Connor on the CD *Appalachia Waltz*, which soared to the top of the charts and remained there for sixteen weeks. A second album from the trio, *Appalachia Journey*, was released in March 2000. In October 1999, Edgar Meyer's Violin Concerto, written for violinist Hilary Hahn, was premiered and recorded by Ms. Hahn with Hugh Wolff and the St. Paul Chamber Orchestra. Also with the St. Paul Chamber Orchestra Mr. Meyer has recorded Bottesini's *Gran Duo* with Joshua Bell; his own Double Concerto for Bass and Cello with Yo-Yo Ma; his Concerto for Bass, and Bottesini's Bass Concerto No. 2. Edgar Meyer began studying bass with his father at five and continued later with Stuart Sankey. The winner of numerous competitions, in 1994 he became the first bassist to receive the Avery Fisher Career Grant. Mr. Meyer premiered his Bass Concerto in 1993 with Edo de Waart and the Minnesota Orchestra. In 1995 he premiered his Quintet for Bass and String Quartet in collaboration with the Emerson String Quartet. Also in 1995 he premiered his Double Concerto for Bass and Cello, with cellist Carter Brey and the San Luis Obispo Mozart Festival Orchestra led by Jeffrey Kahane. A frequent guest at music festivals, Mr. Meyer has appeared as performer and composer at Aspen, Caramoor, Chamber Music Northwest, Marlboro, and Tanglewood. He was a regular guest at the Sante Fe Chamber Music Festival from 1985 to 1993, during which time he composed six works for the festival. In 1994 he joined the Chamber Music Society of Lincoln Center, where he continues to perform regularly. Mr. Meyer is Visiting Professor of Double Bass at the Royal Academy of Music. In July 2000 he made his first appearance with the Boston Symphony Orchestra at Tanglewood, performing his Double Concerto with Yo-Yo Ma.



## BÉLA FLECK

In his long recording career, banjo player Béla Fleck has demonstrated the versatility of his instrument, performing music ranging from bluegrass to jazz. He received his first banjo at age fifteen from his grandfather. In 1979 he released his first solo album, *Crossing the Tracks*, and co-founded the group Spectrum. From 1981 to 1988 he was a member of New Grass Revival. During those years, he was voted best banjoist

in *Frets Magazine* for five consecutive years (and was then "retired" to the Gallery of the Greats). Mr. Fleck has received numerous Grammy nominations and has been voted Best Miscellaneous Instrumentalist by *Jazziz*. His solo albums include *Natural Bridge*, *Double Time*, *Deviation*, *Inroads*, and the Grammy-nominated *Drive*. With New Grass Revival he has recorded *On the Boulevard*, *Live in Toulouse*, *New Grass Revival*, *Hold a Dream* (which included his Grammy-nominated composition "Seven by Seven"), and *Friday Night in America* (which included his Grammy-nominated composition "Big Foot"). New Grass Revival gave its final performance on New Year's Eve 1989, opening for the Grateful Dead. Soon thereafter Béla Fleck and the Flecktones released their first album, began touring full-

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2001 SEASON

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time, and released the popular video *Sinister Minister*. Mr. Fleck made his Carnegie Hall debut in 1990 with Take 6, Stevie Wonder, and Branford Marsalis. His many television credits include appearances on the *Tonight Show*, the *Today Show*, *Good Morning America*, BET, the Nashville Network, VH-1, and PBS's *The Lonesome Pines Special*. The Flecktones have followed up their debut album with *Flight of the Cosmic Hippo* (1991); *UFO Tofu* (1993), which blended different genres ranging from bluegrass to R&B to worldbeat; *Tales from an Acoustic Planet* (1995), a return to an acoustic sound; *Left of Cool* (1998); *Tales From An Acoustic Planet 2: The Bluegrass Sessions* (1999); and *Outbound* (2000). Béla Fleck is making a return appearance with the Boston Pops Orchestra, having made his debut in 1996 under the direction of Keith Lockhart.



## MIKE MARSHALL

Mike Marshall began his touring and recording career in 1979 as a member of the original David Grisman Quintet. At the center of the acoustic music scene since then, Mr. Marshall can be heard on hundreds of recordings. In addition to his mastery of mandolin, guitar, and violin, he possesses the rare ability to swing gracefully among jazz, classical, bluegrass, and Latin styles. He has performed and recorded with some of

the top acoustic string instrumentalists in the world, including Stephane Grappelli, Mark O'Connor, Béla Fleck, Edgar Meyer, and Joshua Bell. In 1983, Mr. Marshall formed a partnership with violinist Darol Anger and together they formed the Montreux Band with pianist Barbara Higbie, bassist Michael Manring, and steel drum virtuoso Andy Narell. The group released five recordings on the Windham Hill label and toured extensively throughout the United States, Canada, Europe, and Japan from 1984 to 1990. In the mid-1980s Mike Marshall made two recordings for the Rounder label: his debut solo effort entitled *Gator Strut* and *The Duo*, recorded with Darol Anger. In 1986, while still a member of Montreux, Mr. Marshall founded a classical string quartet of mandolin family instruments (two mandolins, mandola, and mandocello). This group, The Modern Mandolin Quartet, released four albums for Windham Hill Records. In 1995 the group made its Carnegie Hall debut and the following year received a "Meet the Composer" grant from the Lila Wallace Foundation. A trip to Brazil in 1995 inspired Mr. Marshall to study Brazilian choro music and record *Brasil: Duets* on Earthbeat! records. More recently, he collaborated with Edgar Meyer and Béla Fleck on *Uncommon Ritual* for Sony Classical. This 1997 release remained in the top ten of *Billboard*'s classical music charts for more than three months. Mike Marshall recently connected again with longtime partner Darol Anger in two very different configurations. One is the bluegrass super-group *Psychograss* (Sugar Hill Records) with guitarist David Grier, banjo player Tony Trischka, and bassist Todd Phillips. The other is a jazz-inspired quartet in which the two explore the outer reaches of their improvisational skills in *The Darol Anger Mike Marshall Band*, with bassist Derek Jones and drummer Aaron Johnston. The group has released the CDs *Jam* and *Brand New Can* (both on Compass). In late 1998 Mr. Marshall produced two holiday recordings: a solo guitar CD entitled *Midnight Clear* (Acorn Music) and *A Christmas Heritage* (Six Degrees) with Alison Brown,

Darol Anger, Tim O'Brien, Todd Phillips, and Phil Aaberg. This same group of musicians released a second CD under the band name *New Grange* (Compass). In late 1999 a quartet recording featuring Edgar Meyer, Sam Bush, Joshua Bell, and Mike Marshall was released on Sony Classical. This ensemble toured in the fall of 1999, was nominated for a Grammy award, and performed on the 2000 televised Grammy Awards celebration.



## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership.



Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.



## CAROL SLOANE

With more than thirty recordings in a career spanning nearly five decades, Carol Sloane is considered among the First Ladies of Jazz. Born in Providence, Rhode Island, she began singing professionally at age fourteen with Ed Drew's band. From 1958 to 1960 she toured with the Les and Larry Elgart Orchestra and in 1960 she was invited to join the (Dave) Lambert, (Jon) Hendricks, and Ross Vocal Trio as a substitute

for Annie Ross. In 1961 Ms. Sloane made a triumphant ap-

pearance at the Newport Jazz Festival, which led to a contract with Columbia Records and the beginning of a prolific recording career. Her first album was entitled *Out of the Blue*. During the 1960s Ms. Sloane toured the night club circuit, sharing the stage with Bill Cosby, Woody Allen, Lenny Bruce, and Richard Pryor. In the early years of *The Tonight Show* with Johnny Carson (when the show originated in New York), she was a frequent guest who performed during the pre-telecast segment of the program, under the direction of bandleader Skitch Henderson. As performing opportunities for jazz singers dwindled in the late 1960s, Ms. Sloane moved to Raleigh, North Carolina, where she worked in a law office and sang regularly at a club. In 1977 she staged a brief comeback, returning to New York to collaborate with Jimmy Rowles. Subsequently she moved to Chapel Hill, North Carolina, where in the early 1980s she worked booking jazz artists into a supper club and regularly hosted a show on public radio station WUNC. When she moved to Boston in 1986, that radio experience aided her in becoming a regular substitute disc jockey at WGBH-FM. In 1991 Carol Sloane signed with Concord Jazz. Her first four albums for that label—*Heart's Desire*, *Sweet & Slow*, *When I Look in Your Eyes*, *The Songs Carmen Sang*, and *The Songs Sinatra Sang*—have all garnered considerable critical acclaim. Her Concord release *The Songs Ella & Louis Sang* is a collaboration with legendary trumpeter/singer Clark Terry. In addition to annual trips to Japan, Carol Sloane's recent engagements have included the Newport JVC Festival, an Ella Fitzgerald tribute concert at Carnegie Hall, and a New York Pops concert with old friend Skitch Henderson. She has performed on many occasions as guest artist with the Boston Pops Esplanade Orchestra.

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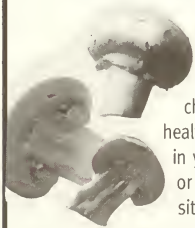


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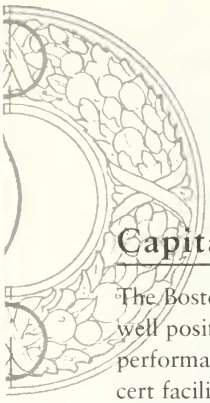


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THE BSO'S WEBSITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

**PLEASE NOTE:** In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.**

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**ELEVATORS** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

## HOW TO PURCHASE TICKETS

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 216-1200, [TDD/TTY (617) 638-9289]. Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at [www.bso.org](http://www.bso.org). There is a \$3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday at 1 pm through the first intermission.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING: The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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### Parking Near Symphony Hall: A Note to Our Patrons

The Boston Symphony Orchestra has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplan-

ade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University. In addition to his ongoing work with the Utah

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy, 1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of

Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin  
*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

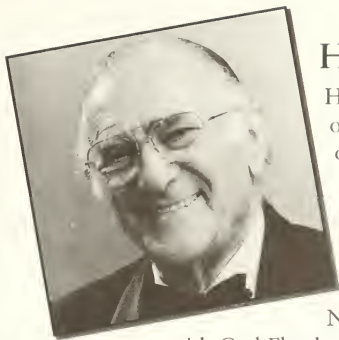
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

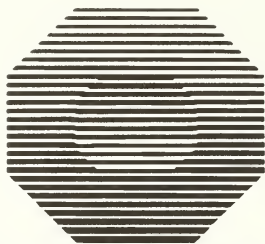
Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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## JOHN WILLIAMS

Laureate Conductor

## HARRY ELLIS DICKSON

Associate Conductor Laureate

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*Beranek Chair,  
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Nurit Bar-Josef  
*Edward and Bertha C.  
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Elita Kang  
Bo Youp Hwang

Lucia Lin  
*Eunice and Julian Cohen  
Chair, fully funded in  
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Ikuko Mizuno

Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriadis

\*Si-Jing Huang

\*Nicole Monahan

\*Wendy Putnam

\*Xin Ding

\*Sae Shiragami

\*Alexander Velinzon

### Second Violins

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*James F. and Barbara  
Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*‡On sabbatical leave*

\*Yu Yuan

§Joseph Scheer

§Frank Powdermaker

### Violas

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*Deborah and Michael  
Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

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*Helene and Norman L.  
Cabners Chair*

Sato Knudsen

‡Joel Moerschel

Luis Leguia

Carol Procter

Ronald Feldman

\*Jerome Patterson

\*Owen Young

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Dickinson Chair*

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§Linda Toote  
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§Laura Ahlbeck

### English Horn

Robert Sheena

### Clarinets

Thomas Martin  
Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti  
Suzanne Nelsen

### Contrabassoon

Gregg Henegar

### Horns

Richard Sebring  
Jay Wadenpfuhl  
Richard Mackey  
Jonathan Menkis  
§Kevin Owen

### Trumpets

Thomas Rolfs  
*Roberta and Stephen  
R. Weiner Chair,  
fully funded in perpetuity*  
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§Bruce Hall  
§Steven Emery

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§James Nova

### Bass Trombone

Douglas Yeo

### Tuba

Chester Schmitz

### Timpani

Timothy Genis

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Frank Epstein  
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§David Ratajczak

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece



A Pops concert at the Music Hall, 1892

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur

*The first program of the Promenade Concerts*

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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from the Soul  
the dust of everyday Life."*

Red Auerbach

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*— Rich Warren,  
Chicago Tribune*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Mike Vincent

*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



*Architect’s rendering of Symphony Hall*

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

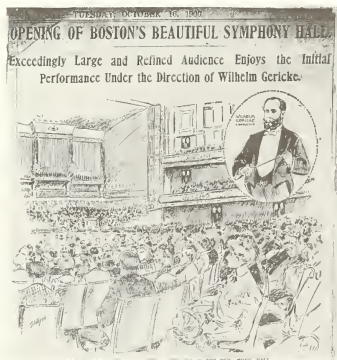
BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



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## **BOSTON** **\$2,200,000**

In the heart of Beacon Hill, this historic Federal townhouse combines the charm of the Beacon Hill village community with the convenience of city living. This residence has recently been restored to a very high standard and incorporates many modern amenities while retaining original details. Mary Liddle, Beacon Hill Office, (617) 723-2737



## **WESTON** **\$4,200,000**

This contemporary residence is sited on nearly 2 acres which abut 35 acres of conserved town land. The home displays magnificent craftsmanship with dramatic vaulted ceilings of redwood, an oak-paneled library and expansive living room with marble fireplace. Kathleen Shepard or Georgia Foote, Weston Office, (781) 894-5555, kshepard894@aol.com or georgiafoote@mediaone.net



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 5, 2001, at 8



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KEITH LOCKHART conducting  
A TRIBUTE TO HARVARD

<i>Szechenyi March</i>	Fahrbach
Harlequin's Journey	Zach-Cohen
Habañera	Chabrier

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

<i>Up the Street March</i>	Morse
Selections from <i>West Side Story</i>	Bernstein-Mason
I Feel Pretty—Maria—Something's Coming— Tonight—One Hand, One Heart—Cool—America	

*The Best of Leroy Anderson*

Belle of the Ball  
Fiddle Faddle

Fair Harvard  
Radcliffe, We Rise to Greet Thee  
*See page 36 for song lyrics.*

INTERMISSION

*A Tribute to Richard Rodgers*

Overture to <i>Babes in Arms</i>	arr. Walker/Troob
<i>Carousel Waltz</i>	arr. Walker
Grant Avenue, from <i>Flower Drum Song</i>	arr. Sebesky
D-Day, from <i>Victory at Sea</i>	arr. Bennett
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	arr. Spialek

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Night at the Pops; Sun Life Financial; Crescent Events; Fox Tours.

Week 5

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 6, 2001, at 8



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KEITH LOCKHART conducting  
PRESIDENTS AT POPS

<i>Szechenyi</i> March	Fahrbach
Harlequin's Journey	Zach-Cohen
Habañera	Chabrier
Finale from Clarinet Concerto No. 2 in E-flat	Weber

REBECCA DOGGETT

Winner, 2001 Boston Pops Concerto Competition, sponsored by  
Brookline Youth Concerts in honor of Harry and Marion Dubbs

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

Presenting

DON MCLEAN

with

Tony Migliore, music director/piano

INTERMISSION

*A Tribute to Richard Rodgers*

Main Title from <i>Oklahoma!</i>	arr. Bennett
March of the Clowns, from <i>Jumbo</i>	arr. Bargy
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	arr. Spialek
Grant Avenue, from <i>Flower Drum Song</i>	arr. Sebesky
The Surrey with the Fringe on Top, from <i>Oklahoma!</i>	arr. Williams/Nestico
Mountain Greenery, from <i>The Garrick Gaities of 1926</i>	arr. Nestico

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Baldwin Piano

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Week 5

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 7, 2001, at 8



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KEITH LOCKHART conducting

TECH NIGHT AT POPS

2001: A POPS ODYSSEY

Excerpts from *Atmosphères*

Ligeti

Opening Fanfare from *Also Sprach Zarathustra*

R. Strauss

Toward a New Life

Suk

*Blue Danube* Waltzes

J. Strauss, Jr.

Jupiter from *The Planets*

Holst

INTERMISSION

Polonaise from *Eugene Onegin*

Tchaikovsky

From Piano Concerto No. 1 in B-flat

Tchaikovsky

First movement: Allegro non troppo e molto maestoso—

Allegro con spirito

JONATHAN LEE

INTERMISSION

*A Tribute to Richard Rodgers*

Overture to *Babes in Arms*

arr. Walker/Troob

*Carousel* Waltz

arr. Walker

Grant Avenue, from *Flower Drum Song*

arr. Sebesky

Slaughter on Tenth Avenue, from *On Your Toes*

arr. Spialek

In Praise of MIT (Arise, All Ye of MIT)

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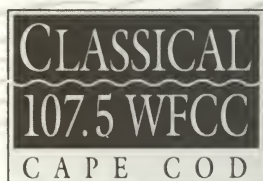
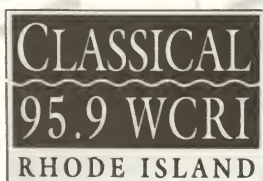
The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

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Week 5

# New England's Classical Trio



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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 8, 2001, at 8



---

KEITH LOCKHART conducting  
HARVARD & RADCLIFFE 25TH REUNION NIGHT AT POPS  
2001: A POPS ODYSSEY

Excerpts from <i>Atmosphères</i>	Ligeti
Opening Fanfare from <i>Also Sprach Zarathustra</i>	R. Strauss
Toward a New Life	Suk
<i>Blue Danube</i> Waltzes	J. Strauss, Jr.
Jupiter from <i>The Planets</i>	Holst

INTERMISSION

Fair Harvard  
Radcliffe, We Rise to Greet Thee  
*See page 36 for song lyrics.*

Cello Concerto No. 1 in A minor, Opus 33	Saint-Saëns
Allegro non troppo—Allegretto con moto—Come prima	
YO-YO MA	

INTERMISSION

*A Tribute to Richard Rodgers*

Overture to <i>Babes in Arms</i>	arr. Walker/Troob
<i>Carousel</i> Waltz	arr. Walker
Grant Avenue, from <i>Flower Drum Song</i>	arr. Sebesky
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	arr. Spialek

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Baldwin Piano

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Week 5

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 9, 2001, at 8



JAMES ORENT conducting  
SWING NIGHT

Strike Up the Band	Gershwin-Green
It Don't Mean a Thing (If It Ain't Got That Swing)	Ellington-Nestico
Moonlight Serenade	Miller-Hayman
Stompin' at the Savoy	Goodman/Sampson/Webb-Osser
Little Brown Jug	Eastburn-Nestico
Serenata	Anderson
Runnin' Wild	Gray/Wood/Gibbs-Nestico

INTERMISSION

St. Louis Blues March	Handy/Miller-Hayman
American Patrol	Meecham/Haubrich-Sebesky
Song of India	Rimsky-Korsakov-Sebesky

*Pops Salutes the Big Dig*

Back Bay Shuffle	McRae-May
Anvil Chorus	Verdi-Gray/Nestico
When the Saints Go Marchin' In	arr. May

INTERMISSION

*The Count, The Duke, and the King*

One O'Clock Jump	Basie-Nestico
Satin Doll	Ellington-Hayman
Opus One	Oliver/Garris-Wilcox

*A Tribute to Frank Sinatra*

Strangers in the Night	Kaempfert/Snyder/Singleton-Morley
Chicago	Fisher-Nestico
New York, New York	Kander/Ebb-Byers

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: USJB/Catholic Family Life Insurance; New England Sinai Hospital & Rehabilitation Center; Salem State College; St. Val's Men's Club; Brandeis University Alumni Relations; Village Church; Russell Sage College Night at Pops; Harvard Business School Exec. Education; Yarmouth Rotary; R.C. Products; Lynn Historical Society; Muhlenberg College Alumni Office; St. Peter's Church; Joan Taylor; Nashawtuc Country Club; Fisher College Alumni.

Week 5

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**

*Laureate Conductor*

**HARRY ELLIS DICKSON**

*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sarah Roth  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Danielle Maddon  
Julie Leven  
Rebecca Katsenes  
Biliana Voutchkova  
Christine Vitale  
Kay Knudsen  
Wen-Yi Shih

**Violas**

Kenneth Stalberg  
Anne Black  
Donna Jerome  
David Feltner

Barbara Wright

Lisa Suslowicz

Joli Wu

Abigail Kubert

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

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Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

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Margaret Phillips

**Horns**

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Nona Gainsforth  
Thomas Haunton  
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Darren Acosta  
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KEITH LOCKHART conducting

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THOMAS TIRINO

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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### REBECCA DOGETT

Sixteen-year-old Rebecca Doggett, a junior at Milton Academy, is the winner of the 2001 Boston Pops Concerto Competition, sponsored by Brookline Youth Concerts in honor of Harry and Marion Dubbs. Rebecca plays both classical and jazz piano, and currently studies clarinet with William Wrzesien at the New England Conservatory. This year, she was chosen to play principal clarinet in the All-State Wind Ensemble concert at Symphony Hall. She has recently taped the

Brahms Clarinet Quintet for the NPR radio program *From the Top*, and will pursue her love of chamber music at Greenwood Music Camp this summer. Rebecca has performed as a soloist with several local orchestras and has been a member of the New England Conservatory Youth Philharmonic Orchestra for three years; she will participate in the orchestra's upcoming tour to Venezuela and Cuba.

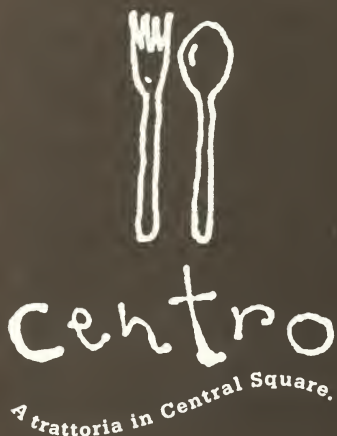
Established in 1995, the Brookline Youth Concerts Fund at the Boston Foundation provides annual grant support for the Boston Pops Concerto Competition. The Brookline Youth Concerts were established in 1950 by the late BSO violinist Harry Dubbs and his wife, Marion. The Brookline Youth Concerts Fund was created to continue their good work in fostering young musicians.



### DON MCLEAN

Don McLean's music has earned twelve gold singles, twenty-five gold albums, and ten platinum albums worldwide. Born in New Rochelle, New York, in 1945, Don McLean attended Villanova University and then graduated from Iona College. Named "Hudson River Troubadour" by the New York State Council on the Arts, Mr. McLean presented concerts along the length of the river for six weeks in 1968. His

debut album, *Tapestry*, was recorded in 1969, but not released until 1970. In mid-1971 he released *American Pie*, the title track of which first aired on the radio to mark the closing of the Fillmore East. An eight-and-a-half minute epic inspired by the tragic death of Buddy Holly, "American Pie" spent seventeen weeks on the charts, four at #1. The album also went to #1 and Don McLean was nominated for four Grammy awards. The follow-up single, "Vincent," a tribute to Vincent Van Gogh, became a bigger international hit than "American Pie" and is still played daily at Amsterdam's Van Gogh Museum. Following the 1972 release *Don McLean*, he took a break by playing small acoustic club gigs with mandolinist Frank Wakefield, which led to 1973's *Playin' Favorites*. The 1973 Grammy Awards featured an ironic twist as Roberta Flack's hit "Killing Me Softly With His



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#### Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!  
All our hearts are one in singing of our love and loyalty.  
We have learned to know each other in thy light, which clearly beams.  
Thou has been a kindly Mother, great fulfiller of our dreams.  
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

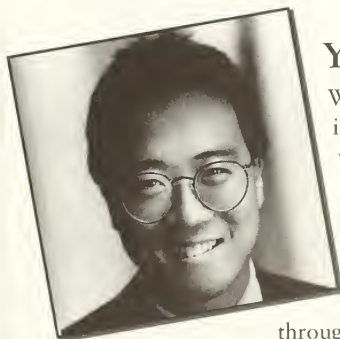
Song" (written about Don McLean after one of its writers saw him perform) won the "Record of the Year" Grammy, beating out Perry Como's version of "And I Love You So," a McLean composition that has charted four times. Subsequent albums include *Homeless Brother*, *Solo* (a double-record live album), *Prime Time*, *Chain Lightning*, *The Very Best of Don McLean* (which earned gold and platinum status in the United Kingdom, Australia, and New Zealand), *Believers*, the live two-record set *Dominion*, *Don McLean*, *Greatest Hits Then and Now*, the country album *Love Tracks*, *For the Memories*, Vol. 1 and Vol. 2, *Headroom*, *Don McLean Christmas*, the compilation album *Classics*, *Favorites and Rarities*, *Killing Us Softly*, *The River of Love*, and *Christmas Dreams*. Don McLean is making a return Boston Pops appearance, having performed on the nationally televised Fourth of July Esplanade Concert in 2000.



## JONATHAN LEE

Jonathan Lee began playing piano at the age of six, performed his first solo recital at the age of fourteen, and in his younger years won numerous awards at the Wisconsin Conservatory of Music. As the winner of the 1996 Utah State Fairpark Salute to Youth competition, Jonathan performed with the Utah Symphony Orchestra in the annual Salute to Youth concert. He also placed as the winner of the 1997 Utah State

University Piano Festival and the Utah Division of the 1996 MTNA Piano Competition, a semi-finalist in the 1998 Kingsville International Piano Competition, and a finalist in both the Stravinsky International Piano Competition and Junior Gina Bachauer International Piano Competition. In 1998 Jonathan was named the Utah State Sterling Scholar in music. His teachers included Barbara Henry, Elaine Bliss, Dr. Donald Walker, Professor Gary Amano, and David Deveau. A member of Sigma Nu fraternity, Jonathan is a junior currently studying computer science at the Massachusetts Institute of Technology.



## YO-YO MA

Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras

throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication and a vehicle for the migration of ideas across cultures. Taking this interest further, Mr. Ma has established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road,

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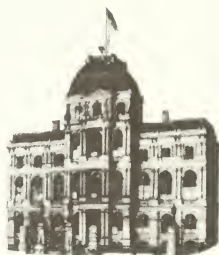
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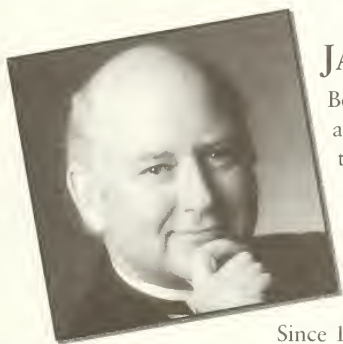


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the trade route extending from easternmost Asia to Europe and including such regions as India, Tibet, Persia, and Greece. By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. The Silk Road Project will act as an umbrella organization and common resource for cultural and educational programs over the coming years. The Project will also participate in the 2002 Smithsonian Folklife Festival. An exclusive Sony Classical artist and one of classical music's best-selling recording artists, Yo-Yo Ma has a discography of fifty albums, including fourteen Grammy winners, reflecting his wide-ranging interests. Besides the standard concerto repertoire, he has recorded many of the works he has commissioned or premiered. In addition, he has made several successful crossover discs, including *Hush* with Bobby McFerrin, *Appalachia Waltz* with Mark O'Connor and Edgar Meyer, and *Piazzolla: Soul of the Tango*. *Appalachian Journey*, his second album with Mark O'Connor and Edgar Meyer, won the 2001 Grammy Award for Best Classical Crossover Album. Yo-Yo Ma is strongly committed to educational and outreach programs that not only bring young audiences into contact with music but also allow them to participate in the creation of music. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma spent most of his formative years in New York. A 1976 graduate of Harvard University, he studied cello principally with Leonard Rose at the Juilliard School. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradi-varius.



## JAMES ORENT

Boston native<sup>4</sup> James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. He made his debut at eighteen conducting Stravinsky's *Symphony of Psalms*. To date he has performed in eleven countries as a conductor and violinist in music ranging from symphony, ballet, and opera, to rock, film, and commercial recordings.

Since 1997 Mr. Orent has led Boston Pops concerts in five states. He made his Boston Pops radio debut in 1998 and his national television debut in 1999, conducting BPO members before a combined live audience of 60,000 at the Ryder Cup Matches official ceremonies. During the 2000 Christmas season, Mr. Orent conducted Pops concerts in Providence, Boston, and at San Francisco's Davies Symphony Hall. In July 2001 he will return for three performances at the Hatch Shell, including a repeat engagement sharing the podium with Harry Ellis Dickson for the Arthur Fiedler Concert. Other highlights of the current season have included a return engagement with the Boston Festival Pops, his debut with the Indian Hill Symphony Orchestra, and a master class with the Melrose Symphony Orchestra. The 2001 Boston Pops national summer tour will be Mr. Orent's seventeenth as cover conductor for Keith Lockhart, spanning the United States, Canada, Japan, and Korea. Recent engagements include serving as music director for the Scottish Rite Masons' Millennium 2000 Celebration (performed at the Museum of Our National Heritage and simulcast to 33,000 members across the eastern U.S.) and for the Greater Boston Youth Symphony Orchestras' 1999 summer program, appearances with the Pro Arte and Newbury Chamber Orchestras, MIT's IAP Symphony, and Westwood's Music in the Schools

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program. A BPEO violinist since 1987, he has also been a substitute extra player with the Boston Symphony/Boston Pops orchestras. Winning his Buffalo Philharmonic national audition by unanimous decision on the semifinal round, James Orent earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He was music director of the Eric Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, Leonard Bernstein Festival, and Springfield (Mass.) Symphony; PBS score reader; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his wedding in northern Maine directly through Hurricane Fran. Mr. Orent holds the Airline Transport Pilot Certificate, U.S. Parachute Association's Advanced Skydiver License, and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, winning the Sundquist Prize for Performance and Composition. He studied conducting with Charles Bruck at the Pierre Monteux Memorial Domaine School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood, where he was also conducting assistant for the BSO's *Oedipus Rex*. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's violin belonged to Arthur Fiedler's father, Emanuel.



## THOMAS TIRINO

Recognized as the leading authority on the music of Cuban composer Ernesto Lecuona (1896-1963), pianist Thomas Tirino has been the major force in a revival of Lecuona's piano music, unearthing many long-forgotten manuscripts and scores, and researching the composer's own rare recordings, piano rolls, and unique performing style. Mr. Tirino has given the world premieres of many of Lecuona's works, including

*Rapsodia Argentina*. In 1995 he was invited to participate in Havana's Lecuona Festival, and his performances there were televised live throughout Cuba. In honor of the centenary of the composer's birth, Mr. Tirino has recorded the complete piano works, a five-CD series (BIS). A Juilliard graduate, Thomas Tirino has appeared in recital and with orchestras performing the standard classical piano repertoire in the United States, Europe, and Asia. Now Mr. Tirino undertakes a new five-CD recording project of music from Spain and Latin America, for Koch International.

## POPS TODAY AND TOMORROW: AN INTERVIEW WITH KEITH LOCKHART

*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for



all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same

five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

**BB:** So you envision albums that give the listener a starting point with a lot of forks in the road?

**KL:** Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.

In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

**BB:** What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

**KL:** Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.



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For more information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.

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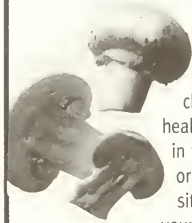
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### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*

featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

*The Spielberg/Williams Collaboration*

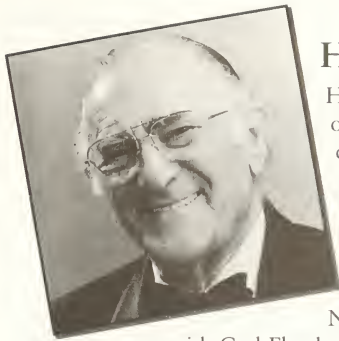
On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*

gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the

New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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### JOHN WILLIAMS

*Laureate Conductor*

### HARRY ELLIS DICKSON

*Associate Conductor Laureate*

#### First Violins

Tamara Smirnova  
*Beranek Chair,  
fully funded in perpetuity*  
Nurit Bar-Josef  
*Edward and Bertha C.  
Rose Chair*  
Elita Kang  
Bo Youp Hwang  
Lucia Lin  
*Eunice and Julian Cohen  
Chair, fully funded in  
perpetuity*  
Ikuko Mizuno  
Amnon Levy  
\*Jennie Shames  
\*Valeria Vilker Kuchment  
\*Tatiana Dimitriades  
\*Si-Jing Huang  
\*Nicole Monahan  
\*Wendy Putnam  
\*Xin Ding  
\*Sae Shiragami  
\*Alexander Velinzon

#### Second Violins

Haldan Martinson  
*James F. and Barbara  
Cleary Chair*  
Vyacheslav Uritsky  
Ronald Knudsen  
Joseph McGauley  
Ronan Lefkowitz  
\*Nancy Bracken  
\*Aza Raykhtsaum  
\*Bonnie Bewick  
\*James Cooke  
\*Victor Romanul  
\*Catherine French  
\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*† On sabbatical leave*

\*Yu Yuan

§ Joseph Scheer

§ Frank Powdermaker

#### Violas

Cathy Basrak  
*Deborah and Michael  
Davis Chair*  
Edward Gazoules  
Robert Barnes  
Burton Fine  
Michael Zaretsky  
Marc Jeanneret  
\*Mark Ludwig  
\*Rachel Fagerburg  
\*Kazuko Matsusaka

#### Cellos

Martha Babcock  
*Helene and Norman L.  
Cabners Chair*  
Sato Knudsen  
† Joel Moerschel  
Luis Leguia  
Carol Procter  
Ronald Feldman  
\*Jerome Patterson  
\*Owen Young  
\*Andrew Pearce

#### Basses

Lawrence Wolfe  
*Charles and JoAnne  
Dickinson Chair*  
Dennis Roy  
John Salkowski  
\*James Orleans  
\*Todd Seeber  
\*John Stovall  
§ Joseph Holt

#### Flutes

Elizabeth Ostling  
*Mr. and Mrs. William F.  
Connell Chair, fully  
funded in perpetuity*  
§ Marianne Gedigian

#### Piccolo

§ Linda Toote  
*John A. and Sarah C.C.  
MacLeod Chair*

#### Oboes

Mark McEwen  
§ Laura Ahlbeck

#### English Horn

Robert Sheena

#### Clarinets

Thomas Martin  
Scott Andrews

#### Bass Clarinet

Craig Nordstrom

#### Bassoons

Richard Ranti  
Suzanne Nelsen

#### Contrabassoon

Gregg Henegar

#### Horns

Richard Sebring  
Jay Wadenpfuhl  
Richard Mackey  
Jonathan Menkis  
§ Kevin Owen

#### Trumpets

Thomas Rolfs  
*Roberta and Stephen  
R. Weiner Chair,  
fully funded in perpetuity*  
Peter Chapman  
§ Bruce Hall  
§ Steven Emery

#### Trombones

Norman Bolter  
§ James Nova

#### Bass Trombone

Douglas Yeo

#### Tuba

Chester Schmitz

#### Timpani

Timothy Genis

#### Percussion

Thomas Gauger  
Frank Epstein  
J. William Hudgins  
§ James Gwin (6/12-13)  
§ David Mancini (6/14-16)

#### Harp

Ann Hobson Pilot

#### Piano

Bob Winter

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Bruce M. Creditor

#### Stage Manager

Peter Riley Pfitzinger



## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur

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SATURDAY, JULY 11TH, AT 8 P.M.

**PROGRAMME**

1 MARCH—Imperial, . . . . .	Roach
2 OVERTURE—Wm. Tell, . . . . .	Kosini
3 WALTZ—Mon Rose, . . . . .	Waldenfeld
4 SELECTION—Little Duke, . . . . .	Leonty
5 OVERTURE—A Morning, Noon and Evening in Vienna, . . . . .	Suppe
6 REMINISCENCES FROM TANZHAUSEN, Wagner	
7 PIZZICATO POLKA, . . . . .	Straus
8 AN EVENING WITH HILSE, . . . . .	Ernst Scher
Grand Quartet representing the Programme of a Silent Concert in a condensed form.	
9 OVERTURE—Die Felsenkuehle, . . . . .	Reisinger
10 WALTZ—Diana Linder, . . . . .	Straus
11 PARAPHASE—Loreley, . . . . .	Nerodda
12 GALOP—Klondike Star, . . . . .	Bial

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The first program of the Promenade Concerts

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

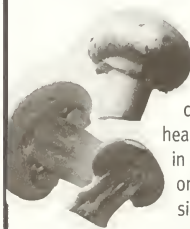
success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now

under the Boston Symphony's auspices; the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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*Chicago Tribune*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vimonin

*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



*Architect’s rendering of Symphony Hall*



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more

than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



From 1919



*bravo*



The Boston Symphony Orchestra  
Salutes American Airlines  
for its sponsorship of tonight's  
performance of the Boston Pops



Photography: Charles Gauthier



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 12, 2001, at 8



KEITH LOCKHART conducting

SPONSORED BY AMERICAN AIRLINES

2001: A POPS ODYSSEY

Excerpts from <i>Atmosphères</i>	Ligeti
Opening Fanfare from <i>Also Sprach Zarathustra</i>	R. Strauss
Toward a New Life	Suk
<i>Blue Danube</i> Waltzes	J. Strauss, Jr.
Jupiter from <i>The Planets</i>	Holst

INTERMISSION

*A Tribute to Arthur Fiedler*

Pomp and Circumstance March No. 1	Elgar
Bugler's Holiday	Anderson

*A Tribute to John Williams*

Theme from <i>Jaws</i>	Williams
Raiders March	Williams

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer  
Narrated by John Lithgow

INTERMISSION

*A Tribute to Richard Rodgers*

Shall We Dance? from <i>The King and I</i>	Rodgers/Hammerstein
D-Day from <i>Victory at Sea</i>	Rodgers-Bennett
Unforgettable	Gordon-Morley
42nd Street	Warren/Dubin-Sebesky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Belmont Hill School; Pennichuck Junior High School; Hale and Dorr; Perkiomen Tours & Travel; Bristol County Savings Bank; Kennedy School of Government Executive Program; Bingham Dana LLP; Shields Health Care Group; Grace Chapel; Drake, Beam, Morin; 1000 Southern Artery Senior Citizens Center; Lexington Council on Aging; Waltham Leisure Club; Compass Travel; Com. Services Hamilton/Wenham; Nutter, McClellan & Fish, LLP; MRE.

Week 6

# *bravo*



The Boston Symphony Orchestra  
Salutes EMC Corporation  
for its sponsorship of tonight's  
performance of the Boston Pops

**EMC<sup>2</sup>**  
where information lives

Photography: Charles Gauthier

THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*  
Wednesday evening, June 13, 2001, at 8



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KEITH LOCKHART conducting

SPONSORED BY EMC CORPORATION

Welcome Corporate Member, Deloitte & Touche

2001: A POPS ODYSSEY

Excerpts from *Atmosphères*

Ligeti

Opening Fanfare from *Also Sprach Zarathustra*

R. Strauss

Toward a New Life

Suk

*Blue Danube* Waltzes

J. Strauss, Jr.

Jupiter from *The Planets*

Holst

INTERMISSION

*A Tribute to Arthur Fiedler*

Pomp and Circumstance March No. 1

Elgar

Bugler's Holiday

Anderson

*A Tribute to John Williams*

Theme from *Jaws*

Williams

Raiders March

Williams

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

INTERMISSION

*A Tribute to Richard Rodgers*

Shall We Dance? from *The King and I*

Rodgers/Hammerstein

D-Day from *Victory at Sea*

Rodgers-Bennett

Unforgettable

Gordon-Morley

42nd Street

Warren/Dubin-Sebesky

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: American Consulting Engineers Council; Forsyth School for Dental Hygienists; Fox Tours; EMC Corporation; Anderson Coach & Tour; JKL Tours; Temple Beth Avodah; Friends of the Chatham COA; St. Timothy's Church-Norwood; St. Joan of Arc Group; First Church in Weymouth; Card Tour and Travel; Fleet Private Client Group; The Pastoral Institute; Norwood Scholarship Foundation, Inc.; Regina Margurita Lodge; Farmwood Village Association.

Week 6

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THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 16, 2001, at 8



BRUCE HANGEN conducting

STAR-SPANGLED SPECTACULAR

The Star-Spangled Banner Smith/Key

SERGEANT DANIEL CLARK, baritone

Yankee Doodle arr. Gould

Largo, from Symphony No. 9 in E minor (*From the New World*) Dvořák

Savannah River Holiday Nelson

INTERMISSION

*Light Cavalry Overture* Suppé

Peaches and Cream Sousa

Una voce poco fa, from *The Barber of Seville* Rossini

HEATHER JOHNSON, mezzo-soprano

*See page 37 for a note on the aria.*

Summon the Heroes Williams

Thomas Rolfs, solo trumpet

The Thunderer Sousa

INTERMISSION

*Carousel Waltz* Rodgers

On the Shores of the Mighty Pacific Clark

Thomas Rolfs, solo trumpet

Boogie-Woogie Bugle Boy Prince/Raye-Hayman

Patriotic Sing-Along arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—God Bless America

*See page 35 for sing-along lyrics.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

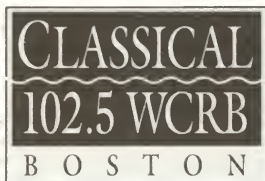
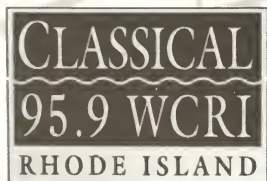
Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Foundation for Faces of Children; John Hanock Mutual Life Insurance/FCA; South Shore Singles; St. Denis Church—Westwood; Boscovs Travel Center; Trans-Bridge Tours; Explorer Tours & Travel; New England Specialty Tours, Inc.; Traditional Tours; Cheshire Adult Education; Chelmsford Jaycee Roosters; Clifton F. Holbrook; Groups Inc.; Star of the Sea Church; Walker Tours; The Congregators of Amherst, N.H.; Prime Time Club; Friends of the Bangor Symphony Orchestra; KPMG LLP.

Week 6

# New England's Classical Trio



Classical 102.5 WCRB is proud to continue  
our 40-year-long tradition of broadcasting the  
Boston Symphony Orchestra and the Boston Pops --  
live from Symphony Hall -- every Saturday evening  
throughout the season at 8:00 p.m.

*Thanks for listening.*

Sponsored by:



THE BOSTON POPS ORCHESTRA  
KEITH LOCKHART, *Conductor*  
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 15, 2001, at 8



---

BRUCE HANGEN conducting

STAR-SPANGLED SPECTACULAR

The Star-Spangled Banner Smith/Key

SERGEANT DANIEL CLARK, baritone

Yankee Doodle arr. Gould

Largo, from Symphony No. 9 in E minor (*From the New World*) Dvořák

Savannah River Holiday Nelson

INTERMISSION

*Light Cavalry* Overture Suppé

Peaches and Cream Sousa

Una voce poco fa, from *The Barber of Seville* Rossini

HEATHER JOHNSON, mezzo-soprano

*See page 37 for a note on the aria.*

Summon the Heroes Williams

Thomas Rolfs, solo trumpet

The Thunderer Sousa

INTERMISSION

*Carousel* Waltz Rodgers

On the Shores of the Mighty Pacific Clark

Thomas Rolfs, solo trumpet

Boogie-Woogie Bugle Boy Prince/Raye-Hayman

Patriotic Sing-Along arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—God Bless America

*See page 35 for sing-along lyrics.*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.

Among Those Present: Construction Industry Night at Pops; Suffolk University Alumni Association;  
Angle Stone Chap. OES P.M.'s Friendly; Emerson College; Trans-Bridge Tours; Weston Golf Club; Sacred  
Heart Parish Activities; Pairs & Spares, First Congregational Church; Castle Island Association; Manic  
Depressive & Depressive Assoc./Boston; Connected Catholics.

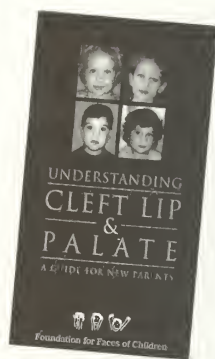
Week 6



## The Foundation for Faces of Children

is proud to announce  
the completion of its first video,  
“Understanding Cleft Lip and Palate —  
A Guide for New Parents”

Candid conversations with parents are interwoven with insightful information from some of the world's leading craniofacial experts in this 24-minute film about cleft lip and palate. Health care professionals, family members, and anyone else interested in learning more about this common facial difference will find this video invaluable. It aptly portrays happy endings after difficult beginnings along with the life-changing interventions that create beautiful smiles and bright futures.



The Foundation for Faces of Children is a New England-based, all-volunteer, non-profit organization dedicated to improving the lives of children with craniofacial anomalies, including cleft lip, cleft palate, and other head and facial differences.

**tyco**  
Healthcare

The Foundation thanks Tyco Healthcare of Mansfield, Massachusetts, for its corporate sponsorship of this evening's special event.

**The Foundation for Faces of Children**

258 Harvard Street #367 • Brookline, MA 02446 • 617-355-8299



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BRUCE HANGEN conducting  
NORTHEASTERN UNIVERSITY NIGHT AT POPS  
STAR-SPANGLED SPECTACULAR

The Star-Spangled Banner Smith/Key  
SERGEANT DANIEL CLARK, baritone

Yankee Doodle arr. Gould

Largo, from Symphony No. 9 in E minor (*From the New World*) Dvořák

Savannah River Holiday Nelson

INTERMISSION

*Light Cavalry Overture* Suppé

Peaches and Cream Sousa

Una voce poco fa, from *The Barber of Seville* Rossini

HEATHER JOHNSON, mezzo-soprano

*See page 37 for a note on the aria.*

Summon the Heroes Williams

Thomas Rolfs, solo trumpet

The Thunderer Sousa

INTERMISSION

*Carousel Waltz* Rodgers

On the Shores of the Mighty Pacific Clark

Thomas Rolfs, solo trumpet

Boogie-Woogie Bugle Boy Prince/Raye-Hayman

Patriotic Sing-Along arr. Hayman

America—America the Beautiful—Yankee Doodle—  
I'm a Yankee Doodle Dandy—This Land Is Your Land—  
You're a Grand Old Flag—God Bless America

*See page 35 for sing-along lyrics.*

Alma Mater

All Hail Northeastern

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**

*Laureate Conductor*

**HARRY ELLIS DICKSON**

*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Sarah Roth  
Gregory Vitale  
Sandra Kott  
Dianne Pettipaw  
Cynthia Cummings  
Maynard Goldman  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Danielle Maddon  
Julie Leven  
Rebecca Katsenes  
Biliana Voutchkova  
Christine Vitale  
Kay Knudsen  
Wen-Yi Shih

**Violas**

Kenneth Stalberg  
Anne Black  
Donna Jerome  
David Feltner

Barbara Wright  
Lisa Suslowicz  
Joli Wu  
Abigail Kubert

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Dean Anderson  
Tony Cruz  
Neil Grover  
Patrick Hollenbeck  
Ricardo Monzon

**Harp**

Judy Couture

**Piano**

Bob Winter

**Electric Bass**

David Buda

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

**Stage Manager**

Cleveland Morrison

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 17, 2001, at 7:30



---

KEITH LOCKHART conducting

LATIN NIGHT

Welcome Corporate Member, ThermoElectron Corporation

*A Toast to Symphony Hall—The Pops Cheers 100 Years!*

A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer

Narrated by John Lithgow

Malambo, from *Estancia*

Ginastera

Dansa Brasileira

Guàrnieri

El Salón México

Copland

## INTERMISSION

*The Music of Ernesto Lecuona*

Rapsodia Argentina, for piano and orchestra

arr. Bartos/Tirino

Rapsodia Cubana, for piano and orchestra

arr. Bartos/Tirino

THOMAS TIRINO

## INTERMISSION

Cumbias

trad.-C. Villalobos L./Hollenbeck

Jalousie

Gade-Brohn

Joseph Scheer, solo violin

Oblivion

Piazzolla-Morley

Michael Monaghan, solo saxophone

Perfidia

Dominguez/Leeds-Calandrelli

Mambo Jambo

Prado/Hernandez-Calandrelli

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Big Ten Night at the Pops; Marian Court College; Trunfio Tours; Mellon Bank; Groups Inc.; St. John's Ladies' Sodality; Burlington Recreation Dept.; First Congregational Church of Hamilton; [Treasurepass.com](http://Treasurepass.com).

Week 6

# *bravo*



The Boston Symphony Orchestra Salutes  
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## AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing.  
Land where my fathers died!  
Land of the Pilgrim's pride!  
From ev'ry mountain side,  
Let freedom ring!

## AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

## YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

## I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

## THIS LAND IS YOUR LAND

This land is your land, this land is my  
land  
From California to the New York island,  
From the redwood forest to the Gulf  
Stream waters;  
This land was made for you and me.  
*Words and music by Woody Guthrie*  
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## YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

## GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.  
Stand beside her and guide her  
Through the night with the light from  
above.  
From the mountains, to the prairies,  
To the oceans, white with foam,  
God bless America, my home sweet  
home.  
God bless America, my home sweet  
home.

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—arranged by Richard Hayman

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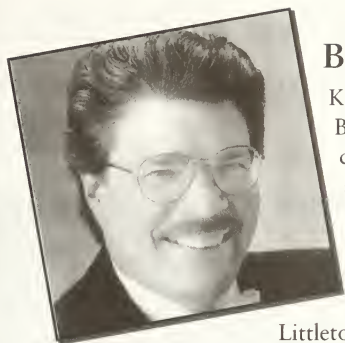
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## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland

## Una voce poco fa, from *The Barber of Seville* Gioacchino Rossini (1792-1868)

In Rossini's 1815 comic opera *The Barber of Seville*, Dr. Bartolo hopes to marry his young ward, the beautiful, wealthy, and willful Rosina. Although Bartolo takes every precaution to keep Rosina from meeting young men, she attracts the attention of Count Almaviva, who woos her as a poor student named Lindoro. The Count enlists the aid of the town barber, Figaro, to win Rosina's hand and thwart Bartolo's plan; in the end, of course, they succeed. In this aria, Rosina, who has heard "Lindoro" serenading her, lets the audience know that she will determine her own future, despite any obstacles her guardian might present. She sings "It was Lindoro who wounded [my heart]. Yes, Lindoro will be mine; I've sworn it, I shall win...I'll play a hundred tricks before I yield."

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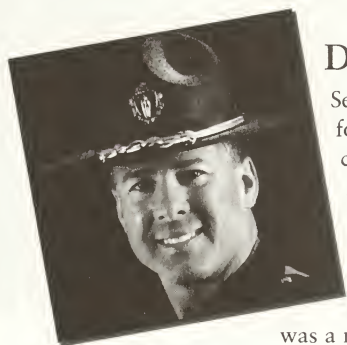
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(Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.



## DANIEL M. CLARK

Sergeant Daniel M. Clark has been performing in uniform while representing the Commonwealth of Massachusetts as a State Trooper since 1985, when he was first asked to sing at the graduation of his Academy class. He currently performs more than 150 times per year at federal, state, and local events. Exposed to music from an early age, Sergeant Clark began singing while very young. Throughout high school he

was a member of two All-State Choruses and the 1976 Bicentennial All-Eastern Chorus. As a sophomore, he played Curly in *Oklahoma!* and spent two summers at the prestigious Young Vocalists Program at Tanglewood. Subsequently he spent two summers with the College Light Opera Company in Falmouth. Despite a short semester as a vocal major, Sergeant Clark took a hiatus from singing and entered the U.S. Marine Corps, serving for four years. In 1988 Governor Dukakis heard then Trooper Clark sing at a funeral for a fallen officer, and introduced him to Harry Ellis Dickson (father of Kitty Dukakis and Associate Conductor Laureate of the Boston Pops). Mr. Dickson invited him to perform "America the Beautiful" in the Boston Pops' Hyannis concert marking the song's 100th anniversary. In 1998 Sergeant Clark was invited to open "Pops Goes the Fourth" with Keith Lockhart and the Boston Pops, the televised Fourth of July concert on the Esplanade, which was broadcast nationally on A&E. As a result *People Magazine* did a feature article on Sergeant Clark, leading to appearances on *The Rosie O'Donnell Show* and on *The Donny and Marie Show*, during which he sang "Danny Boy" in a duet with Donny Osmond. Sergeant Clark performs a prelude to our national anthem, which he wrote himself from documented history. Initially designed as an educational and motivational speech for children, this prelude has become a permanent part of his presentation.

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## HEATHER JOHNSON

Making her Boston Pops debut this week, mezzo-soprano Heather Johnson was recently seen as the title character in the New York City Opera's educational tour of *La Cenerentola*, a role she also performed on tour with the Minnesota Opera. A semi-finalist in the 2001 Houston Grand Opera Eleanor McCullum Competition for Young Singers, Ms. Johnson has also performed with Opera Theatre of St. Louis, where her

credits include *The Marriage of Figaro*, *Madame Butterfly*,

and Paul Shoenfield's *The Merchant and the Pauper*. Ms. Johnson received critical acclaim for her portrayal of Dinah in *Trouble in Tahiti* with Nashville Opera, where she also performed Thisbe in *La Cenerentola* and Zita in *Gianni Schicchi*. This summer she will sing Rosina in *The Barber of Seville* with the Portland Opera Repertory Theatre in Maine. With the New Hampshire Music Festival, she has been mezzo soloist in Haydn's *Lord Nelson* Mass and Bruckner's *Te Deum*. A native of St. Paul, Minnesota, Heather Johnson holds a bachelor's degree from St. Olaf College and a master's from the Manhattan School of Music, where her credits include Nancy in Britten's *Albert Herring* and Flower in Catan's *Rappiccini's Daughter*.



## THOMAS TIRINO

Recognized as the leading authority on the music of Cuban composer Ernesto Lecuona (1896-1963), pianist Thomas Tirino has been the major force in a revival of Lecuona's piano music, unearthing many long-forgotten manuscripts and scores, and researching the composer's own rare recordings, piano rolls, and unique performing style. Mr. Tirino has given the world premieres of many of Lecuona's works, including

*Rapsodia Argentina*. In 1995 he was invited to participate

in Havana's Lecuona Festival, and his performances there were televised live throughout Cuba. In honor of the centenary of the composer's birth, Mr. Tirino has recorded the complete piano works, a five-CD series (BIS). A Juilliard graduate, Thomas Tirino has appeared in recital and with orchestras performing the standard classical piano repertoire in the United States, Europe, and Asia. Now Mr. Tirino undertakes a new five-CD recording project of music from Spain and Latin America, for Koch International.



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The following has been excerpted from an article in  
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available now at the Symphony Shop.



## THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in

his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

*The Stars and Stripes Forever* has rightfully earned its place on Pops programs and in the hearts of Americans.

Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.



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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (<http://www.bso.org>). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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With deep gratitude for their support, the BSO salutes the donors listed below who have made contributions of \$10,000 or more to the endowment, or for the preservation and maintenance of the BSO's performance facilities, between September 1, 2000, and April 6, 2001.

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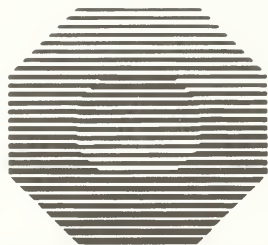


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*Boston Pops Scenic Environment*

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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### Parking Near Symphony Hall: A Note to Our Patrons

The Boston Symphony Orchestra has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplan-

ade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy, 1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a

gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

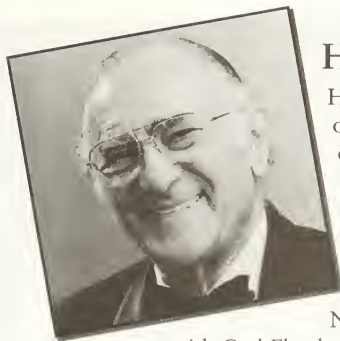
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Elita Kang

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Lucia Lin

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Amnon Levy

\*Jennie Shames

\*Valeria Vilker Kuchment

\*Tatiana Dimitriades

\*Si-Jing Huang

\*Nicole Monahan

\*Wendy Putnam

\*Xin Ding

\*Sae Shiragami

\*Alexander Velinzon

### Second Violins

Haldan Martinson

*James F. and Barbara*

*Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\*Nancy Bracken

\*Aza Raykhtsaum

\*Bonnie Bewick

\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§Substituting*

*‡On sabbatical leave*

\*Yu Yuan

§Joseph Scheer

§Frank Powdermaker

### Violas

Cathy Basrak

*Deborah and Michael*

*Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

### Cellos

Martha Babcock

*Helene and Norman L.*

*Cahners Chair*

Sato Knudsen

‡Joel Moerschel

Luis Leguia

Carol Procter

Ronald Feldman

\*Jerome Patterson

\*Owen Young

\*Andrew Pearce

### Basses

Lawrence Wolfe

*Charles and JoAnne*

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§Linda Toote

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Mark McEwen

§Laura Ahlbeck

### English Horn

Robert Sheena

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Thomas Martin

Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti

Suzanne Nelsen

### Contrabassoon

Gregg Henegar

### Horns

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Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

§Kevin Owen

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Peter Chapman

§Bruce Hall

§Steven Emery

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Norman Bolter

§James Nova

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Douglas Yeo

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur

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- 5 OVERTURE—A Morning, Noon and Evening  
in Vienna, . . . . . Suppe
- 6 REMINISCENCES FROM TANZHAUSER, Wagner
- 7 PIZZICATO POLKA, . . . . . Strauss
- 8 AN EVENING WITH HILSE, Ernst Schen
- 9 OVERTURE—Die Felsenkuehle, . . . . . Reissinger
- 10 WALTZ—Donau Lirder, . . . . . Strauss
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*The first program of the Promenade Concerts*

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."



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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vimoniv

Keith Lockhart, Boston Pops Conductor since 1995

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



Architect’s rendering of Symphony Hall

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”

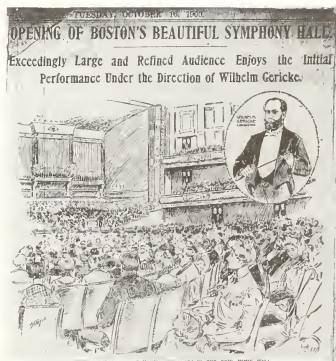


Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the



BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."

certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/



*From 1906*

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



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Dianne Pettipaw  
Maynard Goldman  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Liana Zaretsky  
Dorothy Han  
Julie Leven  
Danielle Maddon  
Rebecca Katsenes  
Kay Knudsen  
Karma Tomm  
Biliana Voutchkova

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black

Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Gregory Koeller  
Elizabeth Foulser  
John Salkowski  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**  
Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Dana Russian

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Dean Anderson  
Neil Grover  
James Gwin  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

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Cleveland Morrison



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 19, 2001, at 8



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KEITH LOCKHART conducting

Opening Fanfare from *Also Sprach Zarathustra*

R. Strauss

Toward a New Life

Suk

Excerpts from *The Planets*

Holst

Venus—Jupiter

INTERMISSION

Millennium Canons (world premiere)

Puts

For more about the composer, see page 24.

Presenting  
HIDEKI TOGI

Under the Brilliant Stars

Togi

My Heart Will Go On, from *Titanic*

Horner-Oshima

Hey Jude/Yesterday

Lennon/McCartney-Oshima

Excerpts from *Close Encounters of the Third Kind*

Williams

INTERMISSION

Overture to *The Phantom of the Opera*

Lloyd Webber

Theme from *Lawrence of Arabia*

Jarre

Eleanor Rigby

Lennon/McCartney-Mathes

The Music of Paul Simon

arr. Sebesky

The Sound of Silence—Scarborough Fair—

The 59th Street Bridge Song—Cecilia—

Mrs. Robinson—Bridge Over Troubled Water

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Cape Cod Conservatory; Deutsche Bank; American International College; Milton Academy Graduates Council of NE; Anderson Coach & Tour; Greater Boston Aid for the Blind; Harvard Macy Institute Leaders Program; NSTAR; Heritage Group Tours; Maple Street Congregational Church; 1000 Southern Artery Senior Citizens Center; Billerica Knights of Columbus; St. Joseph's Church—Holbrook; St. Joseph's Church Travel Group; All-In-One/Red Lion High School; Youth for Christ.

Week 7

## ABOUT THE COMPOSER

One of the most promising young composers in the United States, Kevin Puts won a 2001 John Simon Guggenheim Memorial Foundation Fellowship, a 2001-2002 Rome Prize from the American Academy in Rome, and the 1999 Barlow International Competition, which includes premieres by the Cincinnati Symphony Orchestra and the Utah Symphony during the 2001-2002 season. The Pacific Symphony will premiere his work *John Brown's Body* on July 4, 2001. Mr. Puts has also been commissioned for a premiere in January 2002 by the Phoenix Symphony, and for the April 2002 25th Anniversary Concert of the American Composers Orchestra, with conductor Dennis Russell Davies at Carnegie Hall. Chosen as Young Concert Artists' Composer-in-Residence by a panel of distinguished alumni, Mr. Puts wrote two critically acclaimed compositions for members of the Young Concert Artists roster during his tenure: *Canyon*, written for marimbist Makoto Nakura and premiered in the Young Concert Artists Series at the 92nd Street Y, and *Alternating Current*, premiered by pianist Jeremy Denk in the YCA Series at the Kennedy Center. Mr. Puts's *Copland Fantasy* was premiered in the YCA Series at Carnegie's Weill Recital Hall in 2000. Two of Mr. Puts's works, co-commissioned by the Spoleto Festival USA and YCA alumna violinist Chee-Yun, were premiered at the Seoul Arts Center in Korea in a concert broadcast live on KBS television and were also performed at the 2001 Spoleto Festival USA. Mr. Puts has also received commissions from the National Symphony, the Ying Quartet, the Norfolk Chamber Music Festival, the Stony Brook Contemporary Chamber



Players, and the New York Youth Symphony, which premiered his "Concerto for Everyone" at Carnegie Hall. Three of his works were premiered by the California Symphony Orchestra, with which he was composer-in-residence. Through YCA, the Vermont Symphony Orchestra and Japan's Ensemble Kobe co-commissioned Mr. Puts to compose his Marimba Concerto.

The first undergraduate to be awarded a Charles Ives Scholarship from the American Academy of Arts and Letters, Kevin Puts has also won BMI's William Schuman Prize, three student composer awards from BMI, and three grants from ASCAP; he was the recipient of the 1996 BMI Young Musicians' Foundation Orchestral Premiere. Mr. Puts holds degrees from the Eastman School of Music and Yale University. He was a Fellow at the Tanglewood Music Center in 1996.

The composer provided the following:

*Millennium Canons* was begun during the first month of the first year of a new millennium, and it is a celebration of the dreams and achievements of humanity—past, present, and future. Though the past thousand years have borne witness to devastating wars and senseless acts of inhumanity, my piece draws its inspiration from other things. It is about the plays of William Shakespeare, the vision of Isaac Newton, the courage of Mandela and Lincoln, Gandhi and the Dalai Lama, the symphonies of Beethoven, the frescoes of Michelangelo, and our first step on the moon. May the next thousand years be filled with cultural and scientific invention, prosperity, and understanding among our great cultures.

*Millennium Canons* is dedicated to Keith Lockhart and the Boston Pops Orchestra and made possible through a generous grant from the Institute for American Music, Eastman School of Music of the University of Rochester.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 20, 2001, at 8



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KEITH LOCKHART conducting

UNIVERSITY OF MASSACHUSETTS NIGHT AT POPS

Opening Fanfare from *Also Sprach Zarathustra*

R. Strauss

Toward a New Life

Suk

Excerpts from *The Planets*

Holst

Venus—Jupiter

INTERMISSION

Millennium Canons

Puts

Presenting  
HIDEKI TOGI

Under the Brilliant Stars

Togi

My Heart Will Go On, from *Titanic*

Horner-Oshima

Hey Jude/Yesterday

Lennon/McCartney-Oshima

Excerpts from *Close Encounters of the Third Kind*

Williams

INTERMISSION

The Star-Spangled Banner

Smith/Key

SERGEANT DANIEL CLARK, baritone

Swing, Swing, Swing

Williams

Fanfare for the Common Man

Copland

Casey at the Bat

arr. Proto

WILLIAM BULGER, President, University of Massachusetts, narrator

Swing Fever

arr. Hollenbeck

Zoot Suit Riot—Jump, Jive ‘n’ Wail

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 7

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 21, 2001, at 8




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KEITH LOCKHART conducting

Entrance of the Guests, from *Tannhäuser* Wagner

Overture to *La forza del destino* Verdi

El Salón México Copland

## INTERMISSION

*Pops Across the Universe*

Opening Fanfare from *Also Sprach Zarathustra* R. Strauss

Jupiter from *The Planets* Holst

Clair de lune Debussy

Excerpts from *Close Encounters of the Third Kind* Williams

Main Title from *Star Wars* Williams

## INTERMISSION

Swing, Swing, Swing Williams

Richard Rodgers Waltzes arr. Anderson

Lover, from *Love Me Tonight*

Falling in Love with Love, from *The Boys from Syracuse*

Oh, What a Beautiful Morning, from *Oklahoma!*

It's a Grand Night for Singing, from *State Fair*

Eleanor Rigby Lennon/McCartney-Mathes

Riverdance Whelan-Hollenbeck

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: 500 Club for the Benefit of Handi-Kids; Boise Cascade Corporation; Strata Bank Club; Saint John's Parish; Wilbur Chocolates; Saint John the Baptist Church; St. Bridget's Parish, Abington; Humanities International; Hunt Valley Tours; North Hill.

Week 7

# NEWSCENTER

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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 22, 2001, at 8



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KEITH LOCKHART conducting

Entrance of the Guests, from *Tannhäuser*

Wagner

Overture to *La forza del destino*

Verdi

El Salón México

Copland

## INTERMISSION

Hayr Mer

arr. R. Gregorian

Mer Hairenik

arr. L. Gregorian

Prayer of St. Gregory, Opus 62b

Hovhanness

Bruce Hall, solo trumpet

Cello Concerto No. 1 in A minor, Opus 33

Saint-Saëns

Allegro non troppo—Allegretto con moto—Come prima

ALEXANDER CHAUSHIAN

## INTERMISSION

Swing, Swing, Swing

Williams

Richard Rodgers Waltzes

arr. Anderson

Lover, from *Love Me Tonight*

Falling in Love with Love, from *The Boys from Syracuse*

Oh, What a Beautiful Morning, from *Oklahoma!*

It's a Grand Night for Singing, from *State Fair*

Eleanor Rigby

Lennon/McCartney-Mathes

Riverdance

Whelan-Hollenbeck

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Friends of Armenian Culture Society Inc.; Greater Boston Bankers' Association; ISACA-NE; Armenian Church of Metro West; East Coast Touring Company; Trans-Bridge Tours; Traditional Tours; Landmark Tours; Women's Club of Old Saybrook Music Group; Salem High School Music Department; St. Mary's Church-Randolph.

Week 7

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## **CONCORD** **\$3,450,000**

The Hildreth House is an outstanding statement of late Georgian architectural design. Features include an entryway with a classical pediment supported by fluted pilasters, a center hallway crowned with a Georgian staircase; parlors, dining room, and library with high ceilings, original paneling, wainscoting, floors and fireplaces. Nancy Huggins, Concord Senkler Office, (978) 369-3600, nverford@fortress.com



## **BOSTON** **\$2,200,000**

In the heart of Beacon Hill, this historic Federal townhouse combines the charm of the Beacon Hill village community with the convenience of city living. This residence has recently been restored to a very high standard and incorporates many modern amenities while retaining original details. Mary Liddle, Beacon Hill Office, (617) 723-2737



## **WESTON** **\$4,200,000**

This contemporary residence is sited on nearly 2 acres which abut 35 acres of conserved town land. The home displays magnificent craftsmanship with dramatic vaulted ceilings of redwood, an oak-paneled library and expansive living room with marble fireplace. Kathleen Shepard or Georgia Foote, Weston Office, (781) 894-5555, kshepard894@aol.com or georgiafoote@mediaone.net



## **CAMBRIDGE** **\$2,950,000**

Impressive 1927 ten-room residence in a prime neighborhood close to Harvard Square, the Charles River, and downtown Boston. This residence is ideal for corporate or informal entertaining with its spacious living room, formal dining room, charming library and classic detailing throughout. Gail Roberts, Cambridge Office, 617-864-4430, gail@roberts.org

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 23, 2001, at 8



CHARLES FLOYD conducting

Fanfare for the Common Man Copland

From Symphony No. 5 in D, Opus 107, *Reformation* Mendelssohn

Finale: "A Mighty Fortress Is Our God"

Symphonic Suite from *King Of Kings* Rózsa-Floyd

Prelude—Roman Legions—Road To Bethlehem—

Nativity—Temptation—Miracles—Sepulchre—

Resurrection and Epilogue

INTERMISSION

Presenting

REV. DARYL COLEY

You Can Do All Things Parrimore

In Times Like These Parrimore

No Fear Coley/Hall/Hammond/Rutherford

GOSPEL ENSEMBLE: Candace L. Ashir, Cheryl A. Ashley,

Dr. Mary E. Bennett, Ida Kamrara, Ayesha M. Lane,

Renese King, Katani A. Sumner, Karen A. Tobin,

Ronald Austin, Samuel E. Moscoso, Joseph C. Rucker, Jr.,

Jonas A. Shepard, Steve Wilkins

I'll Be With You Coley-Alfonso

Rhythm Section: David Buda, bass; David C. Cowan, drums;

Jerome K. Kyles and Dennis Montgomery, keyboards

INTERMISSION

*Swingin' at the Pops*

Running Wild Gray/Wood/Gibbs-Nestico

Little Brown Jug Eastburn-Nestico

Unforgettable Gordon-Morley

Begin the Beguine Porter-May

Opus One Oliver/Garris-Wilcox

Swing Fever arr. Hollenbeck

Zoot Suit Riot—Jump, Jive 'n' Wail

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Villanova Alumni Club—Boston; Sturbridge Federated Church; CYR Northstar Tours; Mabbett Associates; Martz Coach Co.

Week 7

## Gospel Music



At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 24, 2001, at 7:30



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CHARLES FLOYD conducting

GOSPEL NIGHT AT POPS

Welcome Corporate Member, Fisher Scientific International

Fanfare for the Common Man Copland

From Symphony No. 5 in D, Opus 107, *Reformation* Mendelssohn

Finale: "A Mighty Fortress Is Our God"

Symphonic Suite from *King Of Kings* Rózsa-Floyd

Prelude—Roman Legions—Road To Bethlehem—

Nativity—Temptation—Miracles—Sepulchre—

Resurrection and Epilogue

## INTERMISSION

Presenting

REV. DARYL COLEY

You Can Do All Things Parrimore

In Times Like These Parrimore

No Fear Coley/Hall/Hammond/Rutherford

GOSPEL ENSEMBLE: Candace L. Ashir, Cheryl A. Ashley,  
Dr. Mary E. Bennett, Ida Kamrara, Ayesha M. Lane, Renese King,  
Katani A. Sumner, Karen A. Tobin, Ronald Austin, Samuel E.  
Moscoso, Joseph C. Rucker, Jr., Jonas A. Shepard, Steve Wilkins

I'll Be With You Coley-Alfonso

## INTERMISSION

Presenting

THE BOSTON POPS GOSPEL CHOIR

Gospel Medley arr. Floyd

Jesus, I Won't Forget—Mighty God—Uzziah

RENESE KING and JOSEPH RUCKER, JR., soloists

I Have Never Seen the Righteous Lawrence

Come Before His Presence Smallwood-Floyd

CANDACE ASHIR, soloist

I Can't Tell It All Rhone-Floyd

REV. COLEY

Rhythm Section: David Buda, bass; David C. Cowan, drums;  
Jerome K. Kyles and Dennis Montgomery, keyboards

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: St. Mary's Parish; Mainline Tours; Danvers Council on Aging; Trunfio Tours.

Week 7

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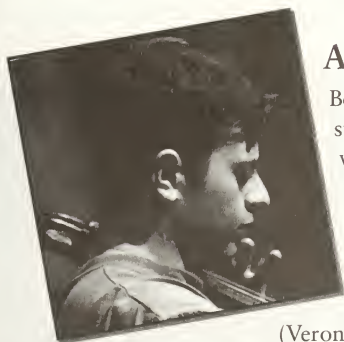




## HIDEKI TOGI

Gagaku musician Hideki Togi was born in Tokyo in 1959 into a musical family of noble birth. He lived in Thailand and Mexico while his father was posted there, and grew up listening to rock and jazz. After graduating from high school in Japan, he studied Gagaku before succeeding his grandfather as the traditional court musician. Mr. Togi performs primarily on the *hichiriki* (a double-reed instrument), *biwa* (lute), and

Japanese drums. In addition, he sings, dances, and creates music that combines Gagaku instruments with synthesizers and computers. Since resigning from the Imperial Household Agency's music division in 1996, Hideki Togi has released several acclaimed compact discs, including his debut CD (Toshiba EMI). Gagaku (literally "elegant music") is the general term for ancient Japanese music, including both classical dance and chant as well as instrumental music. It is among the oldest musical styles still performed today, utilizing forms and instruments different from those of Western music. Gagaku's harmonic schemes and adaptability to contemporary forms make it a potentially universal art. The Togi family can trace its roots to Lord Kawakatsu Hata, believed to be a descendent of Chinese Emperor Shin-Huang-Ti (Qin Dynasty, 250-210 B.C.), and who brought ancient Chinese culture to Japan in the seventh century. The family name, Togi, is said to have been bestowed by Crown Prince Shotoku. For 1300 years, members of the Togi family have been performing Gagaku in the service of the Imperial Court. In July Hideki Togi will be the featured soloist for the Boston Pops Esplanade Orchestra's tour to Japan under Keith Lockhart.



## ALEXANDER CHAUSHIAN

Born in Erevan, Armenia, in 1977, Alexander Chaushian started playing the cello at age seven. He first studied with his grandfather and then with Zare Sarkishian. From 1992 to 1995 he studied at the Yehudi Menuhin School with Melissa Phelps and at London's Guildhall School of Music and Drama as a student of Oleg Kogan. Mr. Chaushian's many awards include first prizes in the 1990 Premio Mozart Competition

(Verona, Italy) and the 1992 International Music Competition (Holland). A three-time recipient of the Guilhermina Suggia Gift (a grant awarded to outstanding string players), he was awarded the Orchestra New England Soloist Prize and the first Summis Auspiciis Prize of Young Concert Artists in New York, both in 1997. In 1999 he was the recipient of the Anna Instone Memorial Award sponsored by Capital Radio. As soloist with orchestra, Alexander Chaushian has performed with the Vienna Chamber Orchestra at Vienna's Konzerthaus and at the

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Brucknerhaus in Linz, as well as with the Philharmonia Orchestra and The London Mozart Players in London, the Orchestra de la Suisse Romande in Geneva, the Royal National Orchestra of Belgium, and with Les Solistes Européens de Luxembourg in a gala concert conducted by Yehudi Menuhin. Mr. Chaushian has toured extensively as soloist with several orchestras, appearing in Armenia, France, Germany, Austria, Italy, Holland, Finland, Switzerland, Belgium, Israel, Venezuela, Canada, and the United States, where he performed the Saint-Saëns Concerto at Carnegie Hall. Recitals have taken him to the Harrogate Festival in England, the Kuhmo International Festival in Finland, the Usedom Festival in Germany, La Jolla Festival in the U.S., and in France at the Chatelet in Paris and in Montpellier as recipient of the Beracasa Foundation Prize of the Radio-France and Montpellier Festival. Recent engagements have included the Haydn Concerto with the Philharmonia Orchestra, the Elgar Concerto with Finland's Oulu Symphony, and Tchaikovsky's *Variations on a Rococo Theme* with the Vienna Chamber Orchestra, as well as acclaimed recitals at London's Wigmore Hall. Joint prize winner of this year's Pierre Fournier Award, Alexander Chaushian is also a member of the Kempf Trio. He is making his Boston Pops debut.



## CHARLES FLOYD

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh,

Houston, Oregon, Miami, Spokane, Akron, Denver, Charlotte, Colorado, and Detroit symphony orchestras, the Hollywood Bowl

Orchestra, Miami's New World Symphony, and the Los Angeles, Buffalo, Rochester, and Tulsa philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts. Returning for his eighth "Gospel Night at Pops" concert this week, Charles Floyd has led the orchestra both at Symphony Hall and on the Esplanade. In 1996, Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Recent seasons have included performances of "A Gospel Christmas" with the Atlanta, Baltimore, and Oregon symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS Great Performances concert video of the same title, and the albums *Take a Look* and *Stardust*. Charles Floyd's compositions include chamber music, art songs, gospel music, and operas. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995 and last year his new work *Hosanna* (Oratorio for Gospel Chorus and Orchestra) received its world premiere performance with the composer conducting the Boston Pops Esplanade Orchestra.



## DARYL COLEY

Daryl Coley's musical roots go back to his childhood in Oakland, California, where his mother, a church choir director, provided inspiration to her musically gifted son. Daryl began playing clarinet in his grade school band, and studied voice and jazz piano as well. By age seven he had become a featured vocalist in his home church and in the citywide Oakland Children's Chorus. Five years later Daryl had begun attending

Oakland's Ephesian Church of God in Christ, where Gospel stars Edwin and Walter Hawkins ("Oh, Happy Day") were singing. During his high school years, Daryl Coley performed in a vocal ensemble called the Castleers, which performed everything from classical numbers and show tunes to pop, R&B, and jazz. When Daryl's fellow Castleer Rodney Franklin landed a record deal with Columbia Records soon after high school, he called on Daryl to help with arrangements and background vocals. Soon Daryl was working with such artists as Stanley Clark, Ramsey Lewis, and Nancy Wilson. While gaining experience in the world of secular jazz, Daryl remained active in Gospel, participating in the Hawkins' Music and Arts Seminar and in Rev. James Cleveland's Gospel Music Workshop of America (GMWA), as well as performing with a local group, the Voices of Christ. In the late 1970s, having written Tramaine Hawkins' hit "I Am Determined," Daryl Coley toured with her as music director. Following two years as soloist with Rev. James Cleveland, Daryl released the first of his seven solo albums, *Just Daryl*, in 1985. The album was nominated for a Grammy and four GMWA awards and marked the formal beginning of his career. On his most recent album, *Live in Oakland—Home Again*, Daryl Coley conducts and sings with the New Generation Singers, a choir he formed more than twenty years ago. The album selections include "I Will Bless Your Name," "I Will Sing Glory," "His Love," and a jazzy reworking of "Yes, Jesus Loves Me," the first-ever recorded duet with his mother Marion.

## BOSTON POPS GOSPEL CHOIR

### Charles Floyd, conductor

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the eighth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.



# The Boston Pops Gospel Choir, Charles Floyd, conductor

## Sopranos

Shelia Adams  
Valerie Ashe  
Candace L. Ashir  
Cheryl A. Ashley  
Teresa Barnwell  
Dr. Mary E. Bennett  
Roma Browne  
Marilyn J. Hill Burrell  
Betsy Clifford  
Dee Crawford  
Gail Crissinger  
Joan Daluz  
Carolyn Davies  
Karen Dias  
Barbara Findlay  
Beth Gagnon  
Gisele Ganz  
Barbara Garlington-Carrier  
Patricia S. Hite  
• Sandra E. Hoyt  
George-Marie D. Jasmin  
Beverly D. Johnson  
Ida Kamrara  
Christiana J. Karam  
Ayesha M. Lane  
Laura Lapointe  
Katie Leazott  
Christine Messa  
Jodi Mikalachki  
Sandra Nelson  
Daisy Owens  
Phyllis L. Rawlins  
°Cora W. Reid  
Doris M. Richardson  
Barbara L. Roach  
Crystal Lee Smith  
Lois Anne Smith  
Ann M. Tedesco  
Christine A. Williams  
Denise Xavier-Superville

## Altos

Laura Allen  
Samara Z. Bercovitch

Deborah L. Brewington  
Monica Bullet  
Adrienne E. Campbell  
Carol Casey  
Carolina Chacin  
Anna Christal  
Jean L. Davis  
Lenore Dunson  
Joyce Durst-Wedgeworth  
Valerie Edwards  
Elia Falvey  
Andrea Foertsch  
Ruth Hammell  
Linda Hickey  
Rochelle Hines  
Judi Hollingsworth-Greene  
Marcia Jackson  
Theresa A. Jackson  
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Donna Lee McDaniel  
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Mildred E. Rock  
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Karen A. Tobin  
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Rozita L. Waltower  
Becky Warner  
Phil Waters  
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H. Tracy Williams  
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## Tenors

Yolanda L. Allison  
Ronald Austin  
Donna M. Bayne  
Jeanette Boone-Smith  
Carl W. Corey  
Evester Edd  
Antoine Glass  
Raymond Gordon  
Deborah Greene  
LaDarrell James Hagans  
Leo Harrington  
James Lee Harris  
Steven Hawkesworth  
David A. Jackson  
Rosalind Johnson  
Susie Kelley  
Robert S. Key, Jr.  
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Thornton Shepherd  
Frances L. Snyder  
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• Josephine G. Walker  
Josephine Watson  
Norris V. Welch  
C. Janie Wilkerson  
Steve Wilkins

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Don Creed  
Austin de Besche  
J. Neal Gray  
Stephen Leo  
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# POPS TODAY AND TOMORROW:

## AN INTERVIEW WITH KEITH LOCKHART



*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for

all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same



five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

**BB:** So you envision albums that give the listener a starting point with a lot of forks in the road?

**KL:** Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.

In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

**BB:** What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

**KL:** Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.



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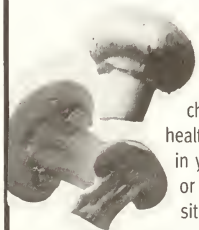


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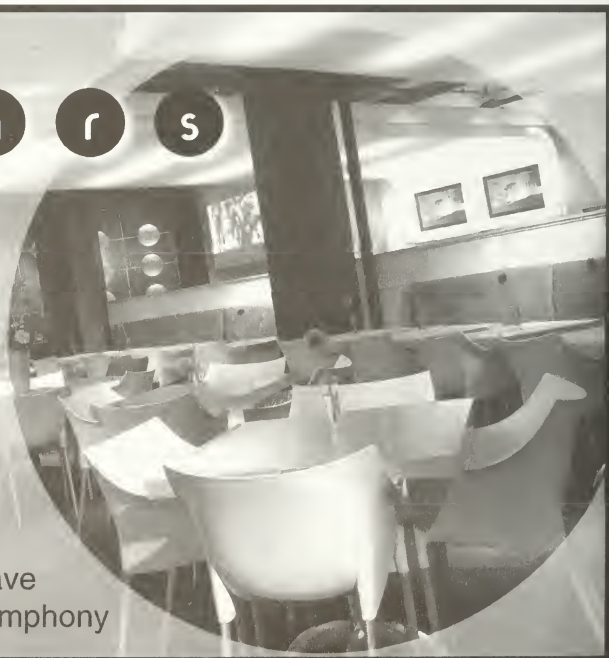


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*Boston Pops Scenic Environment*

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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### Parking Near Symphony Hall: A Note to Our Patrons

The Boston Symphony Orchestra has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996 Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a

gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*  
featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

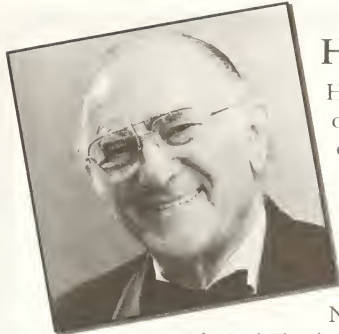
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Associate Conductor Laureate

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Lucia Lin

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Amnon Levy

\* Jennie Shames

\* Valeria Vilker Kuchment

\* Tatiana Dimitriades

\* Si-Jing Huang

\* Nicole Monahan

\* Wendy Putnam

\* Xin Ding

\* Sae Shiragami

\* Alexander Velinzon

### Second Violins

Haldan Martinson

*James F. and Barbara*

*Cleary Chair*

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

\* Nancy Bracken

\* Aza Raykhtsaum

\* Bonnie Bewick

\* James Cooke

\* Victor Romanul

\* Catherine French

\* Kelly Barr

\*Participating in a system  
of rotated seating

§ Substituting

‡ On sabbatical leave

\* Yu Yuan

§ Joseph Scheer

§ Frank Powdermaker

### Violas

Cathy Basrak

*Deborah and Michael*

*Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\* Mark Ludwig

\* Rachel Fagerburg

\* Kazuko Matsusaka

### Cellos

Martha Babcock

*Helene and Norman L.*

*Cahners Chair*

Sato Knudsen

‡ Joel Moerschel

Luis Leguía

Carol Procter

Ronald Feldman

\* Jerome Patterson

\* Owen Young

\* Andrew Pearce

### Basses

Lawrence Wolfe

*Charles and JoAnne*

*Dickinson Chair*

Dennis Roy

John Salkowski

\* James Orleans

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Elizabeth Ostling

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### Piccolo

§ Linda Toote

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### Oboes

Mark McEwen

§ Laura Ahlbeck

### English Horn

Robert Sheena

### Clarinets

Thomas Martin

Scott Andrews

### Bass Clarinet

Craig Nordstrom

### Bassoons

Richard Ranti

Suzanne Nelsen

### Contrabassoon

Gregg Henegar

### Horns

Richard Sebring

Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

§ Kevin Owen

### Trumpets

Thomas Rolfs

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Peter Chapman

§ Bruce Hall

§ Steven Emery

### Trombones

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§ James Nova

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### Tuba

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## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violinist who had been playing with the orchestra since 1915. His name was Arthur

\* BOSTON \* MUSIC \* HALL \*  
**MUSIC HALL PROMENADE CONCERTS**  
SUMMER SEASON.

<p style="text-align: center;">PUBLISHED BY Lippincott Publishing Co. 101 NASSAU ST. N.Y.</p> <p style="text-align: center;">SATURDAY, JULY 11, 1885.</p> <p style="text-align: right;">NO. 1.</p> <p><b>ARTISTS' MATERIALS,</b> DECORATIVE NOVELTIES AND <b>FINE STATIONERY.</b> WEDDING AND CARD PLATE ENGRAVING &amp; SPECIALTIES.</p> <p><b>A. A. WALKER &amp; CO.</b>—539— WASHINGTON ST. Next to N. H. WALKER &amp; CO.</p> <p><b>PIANOFORTES.</b></p> <p style="text-align: center;"> ESTABLISHED 1822.</p> <p style="text-align: center;">THE LARGEST AND OLDEST PIANOFORTE MANUFACTURERS IN THE UNITED STATES.</p> <p style="text-align: center;">71,000 INSTRUMENTS MADE.</p> <p style="text-align: center;">Grand, Square and Upright</p> <p style="text-align: center;"><b>PIANOFORTES</b></p> <p style="text-align: center;">FOR SALE.</p> <p style="text-align: center;">Grand-Square Pianos, in Great Variety, for sale and to rent, at various prices, by</p> <p style="text-align: center;"><b>CHICKERING &amp; SONS,</b> 152 Tremont St. 132 5th Ave. BOSTON. NEW YORK.</p>	<p style="text-align: center;">SATURDAY, JULY 11TH, AT 8 P.M.</p> <p style="text-align: center;"><b>PROGRAMME</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1. MARCH—Imperial, . . . . .</td> <td style="width: 50%; text-align: right;">Reich</td> </tr> <tr> <td>2. OVERTURE—Wm. Tell, . . . . .</td> <td style="text-align: right;">Rossini</td> </tr> <tr> <td>3. WALTZ—Mon Reve, . . . . .</td> <td style="text-align: right;">Waldteufel</td> </tr> <tr> <td>4. SELECTION—Little Duke, . . . . .</td> <td style="text-align: right;">Lecocq</td> </tr> <tr> <td colspan="2" style="text-align: center;">—</td> </tr> <tr> <td>5. OVERTURE—A Morning, Noon and Evening in Vienna, . . . . .</td> <td style="text-align: right;">Suppe</td> </tr> <tr> <td>6. REMINISCENCES FROM TANZHAUSER, Wagner, . . . . .</td> <td style="text-align: right;">Strauss</td> </tr> <tr> <td>7. PIZZICATO POLKA, . . . . .</td> <td style="text-align: right;">Strauss</td> </tr> <tr> <td>8. AN EVENING WITH RILKE, . . . . .</td> <td style="text-align: right;">Erat Scherz</td> </tr> <tr> <td colspan="2" style="text-align: center;">(first 4 quantities representing the Programme of a later Concert in a condensed form.)</td> </tr> <tr> <td colspan="2" style="text-align: center;">—</td> </tr> <tr> <td>9. 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ROSS &amp; Co.,</b> 3 West Street.</p> <p style="text-align: center;"><b>Artists' Materials</b> OF EVERY DESCRIPTION DECORATIVE ART GOODS OF ALL KINDS.</p> <p style="text-align: center;">ART POTTERY. Supplies for Oil, Water, Enamel, China, Luster, and Engraving Pottery.</p> <p style="text-align: center;">Wholesale for all branches of Art Work. <b>FROST &amp; ADAMS,</b> No. 37 Cornhill, Boston, Mass. Qualities and prices to suit all. J. A. FROST, . . . . . &amp; A. LAWRENCE</p> <p style="text-align: center;"><b>FANS.</b> NOVELTIES IN JEWELRY. Largest Assortment in Boston.</p> <p style="text-align: center;"><b>A. STOWELL &amp; CO.</b> 16 WINTER STREET. Opposite State St.</p> <p style="text-align: center;"><b>LATE SUPPERS</b> — AT — <b>PARK'S</b> BOSWORTH STREET — formerly Montgomery Place — N. SAMUEL, 10 "For Sale Everywhere."</p>
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*The first program of the Promenade Concerts*

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

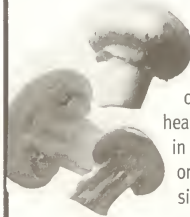
Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the

success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, “Jalousie,” which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. “Jalousie” became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as “the orchestra of the Pops concerts.” It was not until RCA Victor needed a name for the label that a “Boston Pops Orchestra” was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program “Evening at Pops” was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. “Evening at Pops” kept the conductor and his ensemble before an immense worldwide audience. The Pops’ special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler’s death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also



*Special guest C-3PO greets John Williams during a “Star Wars”-themed concert in 1980.*

had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the “Evening at Pops” broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vintoviv

Keith Lockhart, Boston Pops Conductor since 1995

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles.



Architect’s rendering of Symphony Hall

It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

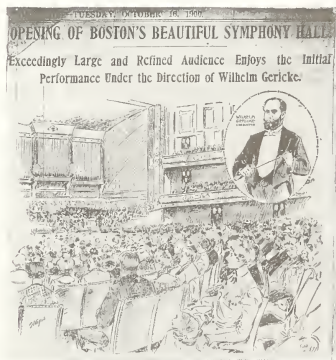
BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

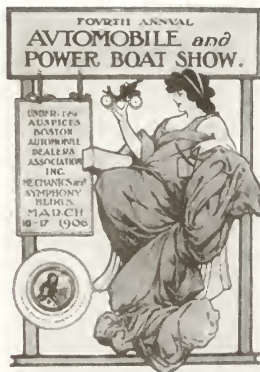
The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**  
*Laureate Conductor*

**HARRY ELLIS DICKSON**  
*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Bryon Albanese  
Sandra Kott  
Sharan Leventhal  
Dianne Pettipaw  
Maynard Goldman  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Liana Zaretsky  
Dorothy Han  
Julie Leven  
Danielle Maddon  
Rebecca Katsenes  
Kay Knudsen  
Karma Tomm  
Biliana Voutchkova

**Violas**

Kenneth Stalberg  
Jean Haig

Anne Black  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Gregory Koeller  
Elizabeth Foulser  
John Salkowski  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**  
Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Dana Russian

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Dean Anderson  
Fred Buda  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

**Stage Manager**

Cleveland Morrison



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 26, 2001, at 8



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EVANS HAILE conducting

PASSPORT TO PASSION

Carnival Overture Dvořák

The Birth of Venus, from the *Botticelli Triptych* Respighi

Overture to *Orpheus in the Underworld* Offenbach

INTERMISSION

Presenting  
JUDY KAYE

INTERMISSION

An American in Paris Gershwin

*Dance, Dance, Dance*

Join us on the dance floor for a selection of the world's most passionate music.

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Lafayette College; Perkiomen Tours & Travel; Hawthorne Tours/Sports Leisure Travel; Nixon, Peabody; Harvard Summer Inst. on College Admission; Wellington Management Company; Genuity, Inc.

Week 8

# CAN A PRIVATE BANK GIVE YOU MORE ACCESS?

At Boston Private Bank, you have more access to a higher level of expertise and decision makers. So when you're faced with change — selling your business, investing an inheritance, purchasing your dream vacation home — you can connect with the counsel you need when you need it. Immediately. Reliably. At Boston Private Bank this kind of access will help you increase and protect your personal wealth.

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336 Washington Street  
Wellesley, MA 02481  
(781) 707-7700

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 27, 2001, at 8



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EVANS HAILE conducting

PASSPORT TO PASSION

Carnival Overture Dvořák

The Birth of Venus, from the *Botticelli Triptych* Respighi

Overture to *Orpheus in the Underworld* Offenbach

INTERMISSION

Presenting

JUDY KAYE

INTERMISSION

An American in Paris Gershwin

*Dance, Dance, Dance*

Join us on the dance floor for a selection of the world's most passionate music.

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Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Military Affairs Council; Goodwin Procter; First Parish Universalist Church; Cape Cod Custom Tours; Arlington Seniors Association; A.I.O.N. Club; Carleton-Willard Village.

Week 8

# COLDWELL BANKER HUNNEMAN PREVIEWS *International*



## **BOSTON** **\$7,900,000**

On Commonwealth Avenue's prestigious first block, this stately residence was constructed in 1875. With renovations designed by William Hodgkins, the home has retained many of its 18th century features, while incorporating modern amenities required for today's family.

Christine McCarron,  
Waterfront Office,  
(617) 742-7240,  
bcbelag@mediaone.net



## **MANCHESTER** **\$11,000,000**

Spectacular oceanfront site for this signature residence by world-renowned architect Michael Graves, evoking New England's rocky coast and the sea. Incredibly dramatic living spaces, five bedrooms, a view tower, an indoor pool, a separate carriage house and a sandy beach. Peter K. Dorsey, Beverly office (978) 927-1111, beverly@hunneman.com or Mimi Pruett, Manchester office, (978) 526-7572, manchester@hunneman.com



## **CONCORD** **\$3,450,000**

The Hildreth House is an outstanding statement of late Georgian architectural design. Features include an entryway with a classical pediment supported by fluted pilasters, a center hallway crowned with a Georgian staircase; parlors, dining room, and library with high ceilings, original paneling, wainscoting, floors and fireplaces. Nancy Huggins, Concord Senkler Office, (978) 369-3600, riverford@efortress.com



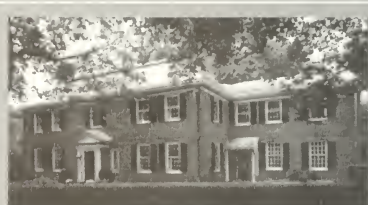
## **BOSTON** **\$2,200,000**

In the heart of Beacon Hill, this historic Federal townhouse combines the charm of the Beacon Hill village community with the convenience of city living. This residence has recently been restored to a very high standard and incorporates many modern amenities while retaining original details. Mary Liddle, Beacon Hill Office, (617) 723-2737



## **WESTON** **\$4,200,000**

This contemporary residence is sited on nearly 2 acres which abut 35 acres of conserved town land. The home displays magnificent craftsmanship with dramatic vaulted ceilings of redwood, an oak-paneled library and expansive living room with marble fireplace. Kathleen Shepard or Georgia Foote, Weston Office, (781) 894-5555, kshepard894@aol.com or georgiafoote@mediaone.net



## **CAMBRIDGE** **\$2,950,000**

Impressive 1927 ten-room residence in a prime neighborhood close to Harvard Square, the Charles River, and downtown Boston. This residence is ideal for corporate or informal entertaining with its spacious living room, formal dining room, charming library and classic detailing throughout. Gail Roberts, Cambridge Office, 617-864-4430, gail@roberts.org

**CONTACT PREVIEWS® AT (800) 548-5003**  
**VISIT OUR WEB SITE AT: WWW.HUNNEMAN.COM**





THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 28, 2001, at 8



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EVANS HAILE conducting

Welcome Corporate Members, Manulife Financial and HPSC, Inc.

PASSPORT TO PASSION

Carnival Overture Dvořák

The Birth of Venus, from the *Botticelli Triptych* Respighi

Overture to *Orpheus in the Underworld* Offenbach

INTERMISSION

Presenting

JUDY KAYE

INTERMISSION

An American in Paris Gershwin

*Dance, Dance, Dance*

Join us on the dance floor for a selection of the world's most passionate music.

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

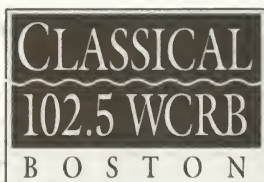
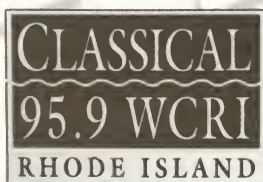
Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Plymouth Senior Tours; Peabody Recreation Department; Rohrbaugh's Tours; Brown, Rudnick, Freed & Gesmer; Holland and Knight; Andrea Pokladowski; Genuity, Inc.

Week 8

# New England's Classical Trio



Classical 102.5 WCRB is proud to continue  
our 40-year-long tradition of broadcasting the  
Boston Symphony Orchestra and the Boston Pops --  
live from Symphony Hall -- every Saturday evening  
throughout the season at 8:00 p.m.

*Thanks for listening.*

Sponsored by:



# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 29, 2001, at 8



BRUCE HANGEN conducting

Welcome Corporate Members, Mellon, N.E., and A.T. Kearney

## SWING NIGHT

*St. Louis Blues* March

Handy/Miller-Hayman

Swing, Swing, Swing

Williams

Little Brown Jug

Eastburn-Nestico

### *The Best of Duke Ellington*

Caravan

arr. Hayman

Mood Indigo

arr. Hayman

Satin Doll

arr. Hayman

It Don't Mean a Thing (If It Ain't Got That Swing)

arr. Nestico

## INTERMISSION

American Patrol

Meacham/Haubrich-Sebesky

Dancing with Fred Astaire

arr. Ramin

Top Hat, White Tie and Tails—I Won't Dance—

Dancing In the Dark—The Continental—Change Partners—

The Carioca

One O'Clock Jump

Basie-Nestico

Back Bay Shuffle

May

Boogie Woogie Bugle Boy

Raye/Prince-Hayman

## INTERMISSION

Runnin' Wild

Gray/Wood/Gibbs-Nestico

Begin the Beguine

Porter-May

Moonlight Serenade

Miller-Osser

Stompin' at the Savoy

Goodman-Osser

A String of Pearls

Gray-Hayman

In the Mood

Garland/Miller-Osser

New York, New York

Kander/Ebb-Byers

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Mintz, Levin; Colgate Boston Alumni; MIT Activities Comm.; Clark's Companies; YMCA Men and Women's Retirement Club; Sacred Heart Parish Activities; Exeter Parks & Recreation Department; Hingham Ladies Club; Walker Tours; American Destinations; Saugus COA; Destinations Travel; Boston Ski and Sports Club.

Week 8



**"It's near everything.  
But nothing comes close."**

*Mr. & Mrs. Robert Bush, Fox Hill residents*

Robert and Jean Bush really like that Fox Hill Village offers stylish suburban living just minutes away from Boston. In fact, when we asked how Fox Hill Village compared to other communities, they didn't hesitate. They said one look was all it took. To learn more, call us at 781-329-4433. Fox Hill Village, New England's premiere retirement community. *Developed by the Massachusetts General Hospital and the Hillhaven Corporation.*



**FOX HILL VILLAGE  
at WESTWOOD**

10 Longwood Drive, Westwood, MA 02090 (781) 329-4433

(Exit 16B off Route 128)



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 30, 2001, at 8

KEITH LOCKHART conducting



AMERICAN OPTOMETRIC ASSOCIATION NIGHT AT POPS

The Star Spangled Banner

Smith/Key-Bennett

SERGEANT DANIEL CLARK, baritone

Overture to *Candide*

Bernstein

Summon the Heroes

Williams

Thomas Rolfs, solo trumpet

1812 Overture

Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini, Opus 43

Rachmaninoff

OLGA KERN, piano

Gold Medal Co-Winner, Eleventh Van Cliburn International Piano Competition

INTERMISSION

Runnin' Wild

Gray/Wood/Gibbs-Nestico

Ay, Ay, Ay

Pérez/Freire-Dragon

*A Centennial Tribute to Louis Armstrong*

Mack the Knife, from *The Threepenny Opera*

Weill-Mason

When the Saints Go Marching In

arr. May

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm A Yankee Doodle Dandy—You're a Grand Old Flag—

Battle Hymn of the Republic

SERGEANT CLARK

For sing-along lyrics, see page 34 of the program book.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 8

## GUEST ARTISTS

Since 1985 Sergeant Daniel M. Clark has been performing in uniform while representing the Commonwealth of Massachusetts as a State Trooper. He currently performs more than 150 times per year at federal, state, and local events. Throughout high school he was a member of two All-State Choruses and the 1976 Bicentennial All-Eastern Chorus. As a sophomore, he played Curly in *Oklahoma!* and spent two summers at the prestigious Young Vocalists Program at Tanglewood. Subsequently he spent two summers with the College Light Opera Company in Falmouth. Despite a short semester as a vocal major, Sergeant Clark took a hiatus from singing and entered the U.S. Marine Corps, serving for four years. In 1988 Governor Dukakis heard then Trooper Clark sing at a funeral for a fallen officer, and introduced him to Harry Ellis Dickson (father of Kitty Dukakis and Associate Conductor Laureate of the Boston Pops). Mr. Dickson invited him to perform "America the Beautiful" in the Boston Pops' Hyannis concert marking the song's 100th anniversary. In 1998 Sergeant Clark was invited to open "Pops Goes the Fourth" with Keith Lockhart and the Boston Pops, the televised Fourth of July concert on the Esplanade, which was broadcast nationally on A&E. As a result *People Magazine* did a feature article on Sergeant Clark, leading to appearances on *The Rosie O'Donnell Show* and on *The Donny and Marie Show*, during which he sang "Danny Boy" in a duet with Donny Osmond. Sergeant Clark performs a prelude to our national anthem, which he wrote himself from documented history. Initially designed as an educational and motivational speech for children, this prelude has become a permanent part of his presentation.

On June 10, 2001, Olga Kern was named a gold medalist of the Eleventh Van Cliburn International Piano Competition, the first woman to have achieved this distinction since 1969. In addition to the medal, she was awarded two years of international concert engagements and career management, a compact disc recording of her award-winning Cliburn competition performances for the Harmonia Mundi label, performance attire provided by Neiman Marcus, and support toward her domestic and international air travel on American Airlines. Born into a family of musicians, Ms. Kern began studying piano at the age of five. She is a laureate of several international competitions, including the Hamamatsu, Ciani, and China competitions, and has toured throughout her native Russia, Europe, and the United States, as well as in Japan, South Africa, and South Korea. She has performed in many of the world's most important venues, including the Great Hall of the Moscow Conservatory, Symphony Hall in Osaka, La Scala in Milan, and the Salle Cortot in Paris. The recipient of an honorary scholarship from the President of Russia in 1996, she is a regular soloist with the Moscow State Symphony and has also appeared with the Moscow Philharmonic, Russian National, China Symphony, Belgrade Philharmonic, Torino Symphony, and Johannesburg Philharmonic orchestras. As a result of her success at the Cliburn Competition, Ms. Kern is making her Boston Pops debut this week, and will tour throughout the United States and Europe during the 2001-02 concert season. Ms. Kern is currently a postgraduate student at the Moscow Tchaikovsky Conservatory and the Accademia Pianistica Incontri col Maestro in Imola, Italy, where she studies with Boris Petrushansky. She competed at the Tenth Van Cliburn International Piano Competition in 1997 under her maiden name, Puschechnikova, and devotes her free time caring for her two-year-old son. She will be featured in a documentary on the Eleventh Van Cliburn Competition, directed by Emmy-award winner Peter Rosen, which will premiere on PBS stations across the United States on October 17, 2001.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 30, 2001, at 8



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KEITH LOCKHART conducting

AMERICAN OPTOMETRIC ASSOCIATION NIGHT AT POPS

Selections to be announced from the stage

INTERMISSION

Rhapsody on a Theme of Paganini, Opus 43

Rachmaninoff

OLGA KERN, piano

Gold Medal Co-Winner, Eleventh Van Cliburn International Piano Competition

INTERMISSION

Selections to be announced from the stage

Olga Kern's appearance with the Boston Pops Esplanade Orchestra this evening is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

See page 34 for sing-along lyrics.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Week 8

# *bravo*



The Boston Symphony Orchestra Salutes  
Fidelity Investments  
For its Sponsorship of the 2001 Season  
of 'Evening at Pops' on PBS



Watch 'Evening at Pops' on  
WGBH-TV Channel 2 in Boston



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 1, 2001, at 7:30

KEITH LOCKHART conducting



The Star Spangled Banner

Smith/Key-Bennett

SERGEANT DANIEL CLARK, baritone

Overture to *Candide*

Bernstein

Summon the Heroes

Williams

Thomas Rolfs, solo trumpet

1812 Overture

Tchaikovsky

INTERMISSION

Rhapsody on a Theme of Paganini, Opus 43

Rachmaninoff

OLGA KERN, piano

Gold Medal Co-Winner, Eleventh Van Cliburn International Piano Competition

INTERMISSION

Runnin' Wild

Gray/Wood/Gibbs-Nestico

*International Film Festival*

*Lawrence of Arabia*

*Cinema Paradiso*

*Star Wars*

Jarre

Morricone-Calandrelli

Williams

*A Centennial Tribute to Louis Armstrong*

Mack the Knife, from *The Threepenny Opera*

Weill-Mason

When the Saints Go Marching In

arr. May

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm A Yankee Doodle Dandy—You're a Grand Old Flag—

Battle Hymn of the Republic

SERGEANT CLARK

For sing-along lyrics, see page 34 of the program book.

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Baldwin Piano

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Week 8

## GUEST ARTISTS

Since 1985 Sergeant Daniel M. Clark has been performing in uniform while representing the Commonwealth of Massachusetts as a State Trooper. He currently performs more than 150 times per year at federal, state, and local events. Throughout high school he was a member of two All-State Choruses and the 1976 Bicentennial All-Eastern Chorus. As a sophomore, he played Curly in *Oklahoma!* and spent two summers at the prestigious Young Vocalists Program at Tanglewood. Subsequently he spent two summers with the College Light Opera Company in Falmouth. Despite a short semester as a vocal major, Sergeant Clark took a hiatus from singing and entered the U.S. Marine Corps, serving for four years. In 1988 Governor Dukakis heard then Trooper Clark sing at a funeral for a fallen officer, and introduced him to Harry Ellis Dickson (father of Kitty Dukakis and Associate Conductor Laureate of the Boston Pops). Mr. Dickson invited him to perform "America the Beautiful" in the Boston Pops' Hyannis concert marking the song's 100th anniversary. In 1998 Sergeant Clark was invited to open "Pops Goes the Fourth" with Keith Lockhart and the Boston Pops, the televised Fourth of July concert on the Esplanade, which was broadcast nationally on A&E. As a result *People Magazine* did a feature article on Sergeant Clark, leading to appearances on *The Rosie O'Donnell Show* and on *The Donny and Marie Show*, during which he sang "Danny Boy" in a duet with Donny Osmond. Sergeant Clark performs a prelude to our national anthem, which he wrote himself from documented history. Initially designed as an educational and motivational speech for children, this prelude has become a permanent part of his presentation.

On June 10, 2001, Olga Kern was named a gold medalist of the Eleventh Van Cliburn International Piano Competition, the first woman to have achieved this distinction since 1969. In addition to the medal, she was awarded two years of international concert engagements and career management, a compact disc recording of her award-winning Cliburn competition performances for the Harmonia Mundi label, performance attire provided by Neiman Marcus, and support toward her domestic and international air travel on American Airlines. Born into a family of musicians, Ms. Kern began studying piano at the age of five. She is a laureate of several international competitions, including the Hamamatsu, Ciani, and China competitions, and has toured throughout her native Russia, Europe, and the United States, as well as in Japan, South Africa, and South Korea. She has performed in many of the world's most important venues, including the Great Hall of the Moscow Conservatory, Symphony Hall in Osaka, La Scala in Milan, and the Salle Cortot in Paris. The recipient of an honorary scholarship from the President of Russia in 1996, she is a regular soloist with the Moscow State Symphony and has also appeared with the Moscow Philharmonic, Russian National, China Symphony, Belgrade Philharmonic, Torino Symphony, and Johannesburg Philharmonic orchestras. As a result of her success at the Cliburn Competition, Ms. Kern is making her Boston Pops debut this week, and will tour throughout the United States and Europe during the 2001-02 concert season. Ms. Kern is currently a postgraduate student at the Moscow Tchaikovsky Conservatory and the Accademia Pianistica Incontri col Maestro in Imola, Italy, where she studies with Boris Petrushansky. She competed at the Tenth Van Cliburn International Piano Competition in 1997 under her maiden name, Puschechnikova, and devotes her free time caring for her two-year-old son. She will be featured in a documentary on the Eleventh Van Cliburn Competition, directed by Emmy-award winner Peter Rosen, which will premiere on PBS stations across the United States on October 17, 2001.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 1, 2001, at 7:30



---

KEITH LOCKHART conducting

Selections to be announced from the stage

INTERMISSION

Rhapsody on a Theme of Paganini, Opus 43

Rachmaninoff

OLGA KERN, piano

Gold Medal Co-Winner, Eleventh Van Cliburn International Piano Competition

INTERMISSION

Selections to be announced from the stage

Olga Kern's appearance with the Boston Pops Esplanade Orchestra this evening is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

See page 34 for sing-along lyrics.

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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Week 8

## PATRIOTIC SING-ALONG



### AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing.  
Land where my fathers died!  
Land of the Pilgrim's pride!  
From ev'ry mountain side,  
Let freedom ring!

### AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

### THIS LAND IS YOUR LAND

This land is your land, this land is my  
land  
From California to the New York island,  
From the redwood forest to the Gulf  
Stream waters;  
This land was made for you and me.  
*Words and music by Woody Guthrie*  
*TRO. ©1956-1958-1970 Ludlow Music, Inc.,*  
*New York*  
*Used by permission.*

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

### BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the  
coming of the Lord;  
He is trampling out the vintage where  
the grapes of wrath are stored;  
He has loosed the fateful lightning of  
his terrible swift sword:  
His truth is marching on.  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
His truth is marching on.

—arranged by Richard Hayman





### EVANS HAILE

Evans Haile is currently the Artistic Director of the Cape Playhouse Center for the Arts (Dennis, Massachusetts), the oldest professional theatre in the United States. He has been a beneficiary of the National Endowment for the Arts and has received international acclaim in a variety of communication fields throughout his distinguished career. Mr. Haile continues to host his National Public Radio specials,

*Toast of the Town*, emanating from world-famous Sardi's

Restaurant and reaching more than 200 stations nationwide. Recently he embarked on a sold-out fifty-city tour entitled *Haile to America*, a celebration of one hundred years of American popular culture. In addition, he is developing a children's game show for television and spinning his *Fireside Tales*, an evening of stories, anecdotes, and music. At Lincoln Center, he produced Villa-Lobos' *Magdalena* (recorded for CBS Masterworks), Rodgers and Hart's *Babes in Arms* (recorded for New World Records), and Cole Porter's *Fifty Million Frenchmen* (named best recording of the year by *USA Today*). International achievements include three concert tours of Russia, including performances with the Moscow Philharmonic, and serving as regular guest conductor of the Orchestra of the Deutsche Oper Am Rhein in Germany. Co-founder of the award-winning New Amsterdam Theatre Company, Evans Haile has made several previous Boston Pops appearances, most recently in June 1996.



### JUDY KAYE

Judy Kaye was honored with a 1988 Tony Award for her portrayal of the prima donna Carlotta in *The Phantom of the Opera*. She received the Theatre World Award, the Los Angeles Drama Critics Circle Award, and her first of two Drama Desk nominations playing Lily Garland in *On the Twentieth Century*. Ms. Kaye most recently starred on Broadway as Emma Goldman in *Ragtime*, a role she also played in Los Angeles, where she received the Theatre LA Ovation Award. Her

roles in theater and opera have ranged from Rizzo in *Grease* to Musetta in *La bohème* for the Santa Fe Opera (where she also performed Eurydice in *Orpheus in the Underworld* and Lucy Lockett in *The Beggars Opera*), Shirley Valentine, Sally in *Follies*, Maggie in *The Man Who Came to Dinner*, Penny in *You Can't Take It With You*, Kitty Dean in *The Royal Family*, and such great heroines as Annie Oakley, Maria Von Trapp, and Nellie Forbush. She returned to one of her favorite roles, that of Nellie Lovett in Stephen Sondheim's *Sweeney Todd*, in a fully staged 25th-anniversary concert with the original Sweeney, Len Cariou, at London's Royal Festival Hall. In con-



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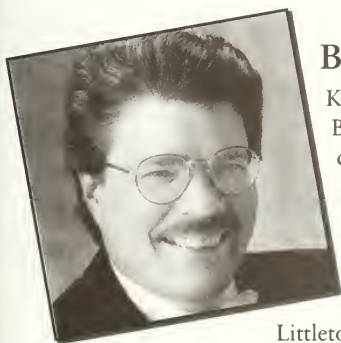
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cert, Ms. Kaye has appeared with the New York Philharmonic, the symphony orchestras of Boston, Indianapolis, Colorado, Eugene, Philadelphia, Pittsburgh, Florida, Ottawa, at the Kennedy Center, and with the Concordia Symphony, the Boston Pops, the St. Paul Chamber Orchestra, the American Symphony at Carnegie Hall, and the London Symphony at the Barbican. She appeared in concert at Switzerland's Verbier Music Festival, an evening featuring, in part, Mr. Sondheim's music. Gala performances include those for the American Music and Dramatic Academy honoring Cole Porter and Cy Coleman at Lincoln Center, a Stephen Sondheim Evening at the Whitney Museum (recorded live by RCA), and another Sondheim gala at the Brooklyn Academy of Music. She has sung twice at the Hollywood Bowl, most recently in performances of *Carousel* with conductor John Mauceri, with whom she performed Kurt Weill's *Seven Deadly Sins* in New York. Her work in film and television includes numerous guest star and featured roles, most recently an appearance on *Law and Order*. Her concert and cabaret appearances have taken her throughout the United States and Europe, including two performances at the White House and a recent month-long appearance at New York's new supper club, Arci's Place. Her many recordings include *Annie Get Your Gun*, *On the Town*, *Ragtime: The Broadway Cast*, *Kismet*, *The Pajama Game*, two solo releases (*Diva by Diva/A Salute to the Great Ladies of the Musical Theatre* and *Judy Kaye, Songs from the Silver Screen*). She also has two earlier releases: *Where Oh Where, Rare Songs from the American Musical Theater*, and a Harold Arlen compilation including *The Americanegro Suite*. Ms. Kaye is also the voice of Kinsey Milhone for Random House Audio's recordings of the Sue Grafton Alphabet Mysteries, of which *O Is For Outlaw* is the latest release.



## BRUCE HANGEN

Known for his dynamic musicianship and versatility, Bruce Hangen is on the leading edge of defining new qualities required by musicians and their institutions in a new century. Thoroughly American in his education and training, and highly experienced in both symphonic and popular literature, Mr. Hangen is currently Principal Conductor and Artistic Director of the Indian Hill Symphony at Indian Hill Arts, the

Littleton, Massachusetts-based regional center for music education and performance, now celebrating its 25th season. He is also Artistic/General Director of the Portland Opera Repertory Theatre in Maine, a company he founded in 1995. Nationally recognized as a guest conductor, Bruce Hangen has been a frequent guest of the Boston Pops and Boston Pops Esplanade orchestras, appearing at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, Baltimore Symphony Orchestra, Utah Symphony, Kansas City Symphony, and the National Arts Centre Orchestra of Ottawa, Ontario. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as that orchestra's Music Director and Conductor from 1984 to 1992 and Artistic Director from 1992 to 1995. During those years, the Omaha Symphony received national recognition for its varied program

The following has been excerpted from an article in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.



## THE STARS AND STRIPES: FOREVER AT POPS

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in

his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

*The Stars and Stripes Forever* has rightfully earned its place on Pops programs and in the hearts of Americans.

Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.





offerings and prominent artistic collaborations, establishing a "sister orchestra" partnership with the Philharmonic Orchestra of Shizuoka, Japan, Omaha's sister city. In 1992, Mr. Hangen led the Omaha Symphony in its 500th-anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra's world premiere performance of *Ceremonial Images*, which featured the Omaha Indian Helushka drummers, received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony (1976-86); Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72); and Associate Conductor of the Utah Symphony (1997-99). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist Apprenticeship program exposes aspiring performers to opera production and institutional leadership.



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Mr. Hangen was awarded an honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.



## OLGA KERN

On June 10, 2001, Olga Kern was named a gold medalist of the Eleventh Van Cliburn International Piano Competition, the first woman to have achieved this distinction since 1969. In addition to the medal, she was awarded two years of international concert engagements and career management, a compact disc recording of her award-winning Cliburn competition performances for the Harmonia Mundi label, performance attire provided by Neiman Marcus, and support

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## POPS TODAY AND TOMORROW: AN INTERVIEW WITH KEITH LOCKHART



*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for



all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same

five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

**BB:** So you envision albums that give the listener a starting point with a lot of forks in the road?

**KL:** Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.

In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

**BB:** What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

**KL:** Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.



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With deep gratitude for their support, the BSO salutes the donors listed below who have made contributions of \$10,000 or more to the endowment, or for the preservation and maintenance of the BSO's performance facilities, between September 1, 2000, and April 6, 2001.

For further information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260, or Elizabeth P. Roberts, Director of Individual Giving, at (617) 638-9275.

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14

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## SYMPHONY HALL INFORMATION

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

**PLEASE NOTE:** In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.**

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during concerts.

**TO AVOID DELAYS IN FOOD SERVICE**, patrons at tables are encouraged to place their orders as early as possible.

**ESPLANADE CONCERTS:** The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 9, 10, and 11. All performances begin at 8pm.

**THE EUNICE S. AND JULIAN COHEN WING**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

**FIRST AID FACILITIES** for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

**FOR PATRONS WITH DISABILITIES**, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TDD/TTY (617) 638-9289.

**ELEVATORS** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

### HOW TO PURCHASE TICKETS

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289]. Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at [www.bso.org](http://www.bso.org). There is a \$3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday at 1 pm through the first intermission.

#### TICKET PRICES

Floor: \$55, \$49, \$35; First Balcony: \$35, \$29; Second Balcony: \$18, \$14.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING: The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive BSO, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Development Office at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm, Saturday from noon until 6pm, and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including the new Boston Pops commemorative book, *The Story of America's Orchestra*, jewelry, stationery items, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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# BOSTON POPS

**Boston Pops Esplanade Orchestra**

**Keith Lockhart** Conductor

**The Boston Pops on the Esplanade**  
**July 2001**



## THE BOSTON POPS

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made many tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led thirteen national tours with the BPEO and in June 1997 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea. They will return there later this month.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a

reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.



*Fiedler on the Esplanade*

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.





## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*

**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**

*Laureate Conductor*

**HARRY ELLIS DICKSON**

*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Bryon Albanese  
Sandra Kott  
Sharan Leventhal  
Dianne Pettipaw  
Maynard Goldman  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Liana Zaretsky  
Dorothy Han  
Julie Leven  
Danielle Maddon  
Rebecca Katsenes  
Kay Knudsen  
Karma Tomm

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Donna Jerome

David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

**Basses**

Robert Caplin  
Barry Boettger  
Gregory Koeller  
Elizabeth Foulser  
John Salkowski  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Dana Russian

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Fred Buda  
Dean Anderson  
Neil Grover  
Patrick Hollenbeck

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Rhythm Section**

Fred Buda—drums  
Bob Winter—piano

**Librarians**

Marshall Burlingame  
William Shisler  
John Perkel

**Personnel Managers**

Lynn G. Larsen  
Bruce M. Creditor

**Stage Manager**

Cleveland Morrison



## CHARLES FLOYD

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh,

Houston, Oregon, Miami, Spokane, Akron, Denver, Charlotte, Colorado, and Detroit symphony orchestras, the Hollywood Bowl

Orchestra, Miami's New World Symphony, and the Los Angeles, Buffalo, Rochester, and Tulsa philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts. Having returned for his eighth "Gospel Night at Pops" concert last month, Charles Floyd has led the orchestra both at Symphony Hall and on the Esplanade. In 1996, Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Recent seasons have included performances of "A Gospel Christmas" with the Atlanta, Baltimore, and Oregon symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS Great Performances concert video of the same title, and the albums *Take a Look* and *Stardust*. Charles Floyd's compositions include chamber music, art songs, gospel music, and operas. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995 and last year his new work *Hosanna* (Oratorio for Gospel Chorus and Orchestra) received its world premiere performance with the composer conducting the Boston Pops Esplanade Orchestra.

## BOSTON POPS GOSPEL CHOIR

### Charles Floyd, conductor

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the eighth consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

# The Boston Pops Gospel Choir, Charles Floyd, conductor

## Sopranos

Shelia Adams  
Valerie Ashe  
Candace L. Ashir  
Cheryl A. Ashley  
Teresa Barnwell  
Dr. Mary E. Bennett  
Roma Browne  
Marilyn J. Hill Burrell  
Betsy Clifford  
Dee Crawford  
Gail Crissinger  
Joan Daluz  
Carolyn Davies  
Karen Dias  
Barbara Findlay  
Beth Gagnon  
Gisele Ganz  
Barbara Garlington-  
Carrier  
Patricia S. Hite  
• Sandra E. Hoyt  
George-Marie D. Jasmin  
Beverly D. Johnson  
Ida Kamrara  
Christiana J. Karam  
Ayesha M. Lane  
Laura Lapointe  
Katie Leazott  
Christine Messa  
Jodi Mikalachki  
Sandra Nelson  
Daisy Owens  
Phyllis L. Rawlins  
°Cora W. Reid  
Doris M. Richardson  
Barbara L. Roach  
Crystal Lee Smith  
Lois Anne Smith  
Ann M. Tedesco  
Christine A. Williams  
Denise Xavier-Superville

## Altos

Laura Allen  
Samara Z. Bercovitch

## Deborah L. Brewington

Monica Bullet  
Adrienne E. Campbell  
Carol Casey  
Carolina Chacin  
Anna Christal  
Jean L. Davis  
Lenore Dunson  
Joyce Durst-Wedgeworth  
Valerie Edwards  
Elia Falvey  
Andrea Foertsch  
Ruth Hammell  
Linda Hickey  
Rochelle Hines  
Judi Hollingsworth-  
Greene  
Marcia Jackson  
Theresa A. Jackson  
Julie Jette  
Christiana Karam  
Renese King  
Anna MacEwan  
Nancy L. McBride  
Donna Lee McDaniel  
• Sharon L. Molden  
Eula Nauls  
Pamela Reid  
Mildred E. Rock  
Lynette Ruley  
Katani A. Sumner  
Cynthia Terry-Edd  
Sally Tetzlaff  
Karen A. Tobin  
Beth C. Tortolani  
Maureen S. Tracy  
Eleanor Simmons Vaughn  
• Martha F. Vedrine  
Donna J. Wainwright  
Rozita L. Waltower  
Becky Warner  
Phil Waters  
Karen Welling  
H. Tracy Williams  
Laverne Yancey

## Tenors

Yolanda L. Allison  
Ronald Austin  
Donna M. Bayne  
Jeanette Boone-Smith  
Carl W. Corey  
Evester Edd  
Antoine Glass  
Raymond Gordon  
Deborah Greene  
LaDarrell James Hagans  
Leo Harrington  
James Lee Harris  
Steven Hawkesworth  
David A. Jackson  
Rosalind Johnson  
Susie Kelley  
Robert S. Key, Jr.  
Eric Layne  
Samuel E. Moscoso  
Gwendolyn A. Nicholls  
Esther Niles  
• Geoffrey C. O'Hara  
Mary Ann P. Prince  
Joseph C. Rucker, Jr.  
°Johnnie O. Shelton  
Jonas A. Shepard  
Thornton Shepherd  
Frances L. Snyder  
Denna M. Thomas  
• Josephine G. Walker  
Josephine Watson  
Norris V. Welch  
C. Janie Wilkerson  
Steve Wilkins

## Basses

• Philip N. Clinton, Jr.  
Don Creed  
Austin de Besche  
J. Neal Gray  
Stephen Leo  
Jeffrey H. Thomas  
Bradley Turner  
Norman E. Wood, Jr.

Bro. Dennis Slaughter, Gospel Choir Artistic Director  
Norris V. Welch, Gospel Choir Manager  
William Bridges, Choir Coordinator

• Section Leader  
° Chaplain

A selection of singers from this roster will perform on July 2.



THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Monday evening, July 2, 2001, at 8



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THE ESPLANADE

CHARLES FLOYD conducting

GOSPEL NIGHT

with THE BOSTON POPS GOSPEL CHOIR

**ESPLANADE SERIES SPONSORED BY GENUITY**

Fanfare for the Common Man

Copland

From Symphony No. 5 in D, Opus 107, *Reformation*  
Finale: "A Mighty Fortress Is Our God"

Mendelssohn

Symphonic Suite from *King Of Kings*

Rózsa-Floyd

Prelude—Roman Legions—Road To Bethlehem—  
Nativity—Temptation—Miracles—Sepulchre—  
Resurrection and Epilogue

INTERMISSION

Gospel Medley

arr. Floyd

Jesus, I Won't Forget—Mighty God—Uzziah

RENESE KING and JOSEPH RUCKER, JR., soloists

I Have Never Seen the Righteous

Lawrence

Come Before His Presence

Smallwood-Floyd

CANDACE ASHIR, soloist

I Can't Tell It All

Rhone-Floyd

JEROME KYLES, soloist

**Rhythm Section:** David Buda, bass; David C. Cowan, drums;  
Jerome K. Kyles and Dennis Montgomery, keyboards

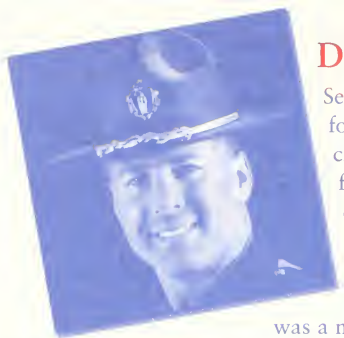
Special thanks to Christine Williams and Robert Key.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.



## DANIEL M. CLARK

Sergeant Daniel M. Clark has been performing in uniform while representing the Commonwealth of Massachusetts as a State Trooper since 1985, when he was first asked to sing at the graduation of his Academy class. He currently performs more than 150 times per year at federal, state, and local events. Exposed to music from an early age, Sergeant Clark began singing while very young. Throughout high school he was a member of two All-State Choruses and the 1976 Bicentennial All-Eastern Chorus. As a sophomore, he played Curly in *Okla-homa!* and spent two summers at the prestigious Young Vocalists Program at Tanglewood. Subsequently he spent two summers with the College Light Opera Company in Falmouth. Despite a short semester as a vocal major, Sergeant Clark took a hiatus from singing and entered the U.S. Marine Corps, serving for four years. In 1988 Governor Dukakis heard then Trooper Clark sing at a funeral for a fallen officer, and introduced him to Harry Ellis Dickson (father of Kitty Dukakis and Associate Conductor Laureate of the Boston Pops). Mr. Dickson invited him to perform "America the Beautiful" in the Boston Pops' Hyannis concert marking the song's 100th anniversary. In 1998 Sergeant Clark was invited to open "Pops Goes the Fourth" with Keith Lockhart and the Boston Pops, the televised Fourth of July concert on the Esplanade, which was broadcast nationally on A&E. As a result *People Magazine* did a feature article on Sergeant Clark, leading to appearances on *The Rosie O'Donnell Show* and on *The Donny and Marie Show*, during which he sang "Danny Boy" in a duet with Donny Osmond. Sergeant Clark performs a prelude to our national anthem, which he wrote himself from documented history. Initially designed as an educational and motivational speech for children, this prelude has become a permanent part of his presentation.



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COLONEL GARY F. LAMB, LEADER AND  
COMMANDER

### THE U.S. ARMY HERALD TRUMPETS

Whether arrayed on the balcony of The White House hailing the arrival of visiting dignitaries from around the world or providing a thrilling climax to a concert, The U.S. Army Herald Trumpets are one of the

most spectacular performing groups in America. Since their establishment in 1959, The Herald Trumpets have performed at numerous historical occasions. Their first official performance welcomed Her Royal Highness Queen Elizabeth II to America for the opening of the St. Lawrence Seaway. In the ensuing years they have performed for an illustrious array of presidents, prime ministers, and royalty. The heralds performed fanfares during opening ceremonies for the 1996 Centennial Olympic Games in Atlanta, Georgia. Their appearances at several World's Fairs, the opening of Walt Disney World, opening ceremonies for the 1980 Winter Olympic Games at Lake Placid and the 1984 Summer Olympic Games in Los Angeles, and for the Economic Summits

in 1984 and 1990 were critically acclaimed. The Army Herald Trumpets were viewed by millions worldwide while performing at the televised relighting of the Statue of Liberty and at the annual national holiday celebrations "A Capitol Fourth" and "Christmas in Washington." The trumpets heralded the arrival of all foreign leaders for the ceremonies commemorating the 50th Anniversary of the United Nations in San Francisco, New York City, and Washington, D.C.

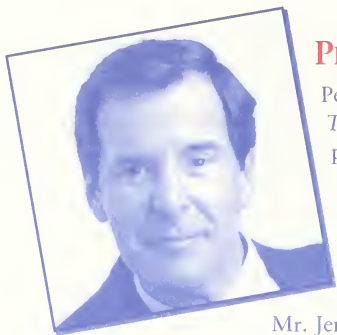


## DEBBIE REYNOLDS

As star of more than thirty motion pictures, two Broadway shows, two series as well as dozens of television appearances, Debbie Reynolds celebrates her fifty-second year in show business in 2001. Born Mary Frances Reynolds in 1932 in El Paso, Texas, she moved with her family to Burbank, California, when she was seven years old. Spotted at a local beauty contest by a talent scout, Mary Frances was given a screen test,

which led to a contract and a name change to Debbie. She

made her screen debut in *The Daughter of Rosie O'Grady* and received her first big break portraying Helen Kane, the "Boop-boop-a-doop" girl, in *Three Little Words*. Her performance in Busby Berkeley's *Two Weeks With Love* convinced MGM head L.B. Mayer to choose her for the leading female role in *Singin' in the Rain*, one of the greatest screen musicals of all time. Her other films include *How the West Was Won*, *The Unsinkable Molly Brown* (for which she received an Oscar nomination), *Susan Slept Here*, *The Tender Trap*, *Tammy and the Bachelor*, *The Pleasure of His Company*, *Mary, Mary*, *Divorce American Style*, *Goodbye Charlie*, *The Rat Race*, *Mother*, and *In & Out*. Television credits include several movies and an Emmy-nominated guest appearance on *Will & Grace*. Her recordings of "Abba Dabba Honeymoon" (from *Two Weeks With Love*) and "Tammy" both sold more than a million copies. Since the mid-1960s, Debbie Reynolds has been a headliner on the casino circuit across the United States, at the London Palladium, and in concert tours averaging forty-four weeks a year. In 1973 she starred in the enormously successful Broadway revival of *Irene*, which she also toured nationally before returning to the stage for the hit revival of *Annie Get Your Gun*. In 1983 she starred in the Broadway hit *Woman of the Year*, and in 1989 took *The Unsinkable Molly Brown* on a national tour. The mother of two children, actress/writer Carrie Fisher and son Todd Fisher, she is a life-long supporter and fund-raiser for the Girl Scouts and founder/president of the Thaliens, a charitable organization that has raised millions for emotionally disturbed children and AIDS patients. Since the late 1960s, Ms. Reynolds has been actively involved in a project closest to her heart, the collection and preservation of memorabilia from Hollywood's first half-century of film-making. A location near Grauman's Chinese Theatre in Hollywood is now in progress, a step toward her dream to establish a Hollywood Motion Picture and Television museum to house her collection, the largest individual collection of Hollywood memorabilia. In the late 1970s, anticipating her eventual retirement from performing, she established The Debbie Reynolds Professional Rehearsal Studios in North Hollywood, which has since become a leading rehearsal and professional training studio. Her widely-read memoir, *Debbie, My Life*, was published in 1987, and she has made several successful videos, including *Do It Debbie's Way*.



## PETER JENNINGS

Peter Jennings, anchor and senior editor of *World News Tonight With Peter Jennings*, has covered many of the pivotal events that shaped the last half of the century. In 1999, he anchored the 12-hour ABC series, *The Century*, ABC's series for The History Channel, *America's Time*, and ABC's coverage of Millennium Eve, *ABC 2000*. He is the author, with Todd Brewster, of the New York Times bestseller, *The Century*.

Mr. Jennings was in Berlin in the 1960s when the Berlin Wall was going up and there in the '90s when it came down. He covered the civil rights movement in the southern United States during the 1960s and the struggle for equality in South Africa during the 1970s and '80s. He was there when the Voting Rights Act was signed in 1965 and there when South Africans voted for the first time. He has worked in all the European nations that were behind the Iron Curtain. He was there when the independent political movement Solidarity was born in a Polish shipyard and there when Poland's communist leaders were forced from power. And he was in Hungary, Czechoslovakia, East Germany, Romania, and throughout the Soviet Union to record first the repression of communism and then its demise. He was in the early wave of reporters who went to Vietnam in the 1960s and went back to Cambodia in the 1980s. Having joined ABC in 1964, Mr. Jennings was named anchor and senior editor of *World News Tonight* in 1983. Previously he served as chief foreign correspondent for ABC News and the foreign desk anchor for *World News Tonight*. Mr. Jennings established the first American television news bureau in the Arab world when he served for seven years as ABC News' bureau chief for Beirut, Lebanon. In the only five years that the Washington Journalism Review gave an award for the country's best anchor, Mr. Jennings was named each time. He has won Harvard University's Goldsmith Career Award for excellence in journalism and the coveted Radio and Television News Directors Paul White Award, chosen by the news directors of all three major networks. In addition to anchoring more than 100 hours of special report programming during the Persian Gulf crisis, Mr. Jennings anchored three award-winning, primetime specials on that conflict. He has reported from all fifty states and locations around the globe, including Madrid, Moscow, Osaka, Bosnia-Herzegovina, and Cuba. With David Brinkley, he has anchored ABC's coverage of every major national election since 1984. His *Peter Jennings Reporting* specials have earned numerous awards. Mr. Jennings has dealt with such issues as gun control policy in America, U.S. policy toward Cambodia, the politics of abortion, the crisis in funding for the arts, rape in America, the multi-billion-dollar underground marijuana business, the global implications of the war in the former Yugoslavia, the crisis in Haiti, the changing face of religion in America, a chronicle of the accused Oklahoma City bombers, and the politics of the tobacco industry. He has done numerous live news specials for children on subjects ranging from growing up in the age of AIDS, to prejudice and its effects on our society. Mr. Jennings anchored the first major television series on AIDS for PBS, *The AIDS Quarterly*, as well as highly acclaimed programs on America's drug crisis. He was the anchor and moderator for the *Capital to Capital* satellite broadcasts between senior Soviet officials and members of Congress. Mr. Jennings has been honored with many awards, including twelve national Emmys, several Alfred I. duPont-Columbia University Awards, several Overseas Press Club Awards, and a George Foster Peabody Award.





## CYNDI LAUPER

Cyndi Lauper's reign as one of the most versatile performers worldwide spans nearly two decades. Born in Queens, New York, Cyndi first took up the guitar at age twelve. While in college, she joined a semi-pro rock band, and went on to pay her dues in the mid-1970s as a vocalist with various cover bands in the New York area, eventually settling in with Blue Angel. In 1983, she decided to go solo with the release of *She's So Unusual* on the CBS imprint Portrait

Records. *She's So Unusual* sold nine million copies worldwide, spawned a record setting four hit singles ("Girls Just Want to Have Fun," "All Through The Night," "She Bop," and the #1 "Time After Time"), and earned Cyndi a Best New Artist Grammy and MTV video awards. In 1984 Cyndi Lauper was voted *Rolling Stone's* Best New Artist and Best Female Video Artist. *True Colors* (1986), with its #1 title track continued the magic of its predecessor, as did her third album *A Night To Remember* (1989) with its Top Ten smash "Change of Heart" and its stellar cast of musical contributors. *Hat Full of Stars* (1993) solidified Lauper's reputation as a songwriter. *Twelve Deadly Cyns* (1995), the inevitable collection of all-time greatest hits (plus three new standouts previously unreleased in the United States), sold nearly four million copies worldwide. She followed it with *Sisters of Avalon* (1997), and has a new CD, *Shine*, scheduled for release later this summer on a new label, Edel America-Records. Aside from her great success in music, Cyndi has also proven herself as a formidable actress. In 1995 she received an Emmy Award for her recurring role as Marianne Lagasso on the NBC series *Mad About You*. She has also starred in a number of feature films from her debut *Vibes* (1988), to her co-starring role opposite Michael J. Fox in *Life with Mikey* (1993), to the independent feature *The Opportunists* (2000) opposite Christopher Walken. Cyndi has been heavily involved in benefits and charities, including the Design Industry Foundation Fights AIDS, the San Jose Gay Pride Celebration, and the Gay Pride Celebration in Toronto. Recently she brought the house down with her performance of "Carey" at The All-Star Tribute to Joni Mitchell, which also featured such artists as Elton John and James Taylor. Cyndi Lauper is making her Boston Pops debut.



## ARLO GUTHRIE

Arlo Guthrie was born in Brooklyn, New York, in 1947, the son of legendary folksinger Woody Guthrie and Marjorie Mazia Guthrie, a professional dancer with the Martha Graham Company and founder of The Committee to Combat Huntington's Disease. Arlo grew up surrounded by folk musicians who helped define their era: Pete Seeger, Leadbelly, Cisco Houston, Ramblin' Jack Elliot, Sonny Terry, and

The Weavers, all of whom became significant influences on Arlo's musical career. He gave his first public performance at age thirteen and quickly became involved in the music that was shaping the country during the 1960s.

His career soared with the 1967 release of the album *Alice's Restaurant*, the title song of which helped foster a new commitment to social consciousness and activism. He went on to star in the 1969 film version of *Alice's Restaurant*, directed by Arthur Penn. Arlo's other early hits included "Coming in to Los Angeles," a favorite at the 1969 Woodstock Festival, and his definitive rendition of Steve Goodman's "City of New Orleans." Over the years, he has toured extensively throughout the United States, Canada, and Europe, winning a wide popular following. In addition to performing on the piano, six- and twelve-string guitar, and harmonica, Arlo is a natural-born storyteller. He has recently created "An American Scrapbook," a program of symphonic arrangements of his own songs and other American classics, which he is performing with orchestras across the country. He made his Boston Pops debut in May 1998 under the direction of Keith Lockhart, a program taped for *Evening at Pops*. The following year he performed at Woodstock's thirtieth anniversary, "A Day in the Garden," with such performers as David Crosby, Richie Havens, Melanie, and Rick Danko. In 1983 Mr. Guthrie launched his own record label, Rising Son Records, which offers his complete catalogue of music on both compact disc and cassette. Recently released are *Mystic Journey*, containing all new material, and *Alice's Restaurant: The Massacre Revisited*, a thirtieth-anniversary re-recording of the original album with an updated version of the title song. Beginning in 1997, under a new arrangement with Koch International, all of his titles are being re-released and distributed in North America by Koch. Arlo is also heard on the Rounder release *This Land Is Your Land*, alongside the voice of his father, Woody Guthrie. The album has won several awards, including a 1997 Grammy nomination as Best Musical Album for Children. More recently he released *32¢*, a compilation of Woody Guthrie songs sung with special guests including the Dillards and the Berkshires, with accompanying vocals by Abe, Cathy, Annie, and Sarah Guthrie. Arlo Guthrie's other wide-ranging activities have included several acting roles on television, *The Rolling Blunder Review*, a popular newsletter he has written and published since 1986, and an award-winning children's book, *Mooses Come Walking*, illustrated by Alice M. Brock. In 1991 Arlo purchased the old Trinity Church that was the scene of "Alice's Restaurant." It now houses the Guthrie Center and the Guthrie Foundation (both named for Arlo's father), as well as Rising Son Records. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of community services, including an HIV/AIDS referral service, arts and music classes for children recovering from abuse, and a lecture series. The separate, educational Guthrie Foundation addresses issues of our times such as the environment, health care, cultural exchange, and education. Arlo Guthrie's web site is [www.arlo.net](http://www.arlo.net).

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, July 3, 2001, at 8

Wednesday evening, July 4, 2001, at 8



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THE ESPLANADE

KEITH LOCKHART conducting

with the UNITED STATES ARMY HERALD TRUMPETS,

Colonel Tony Cason, Director

**ESPLANADE SERIES SPONSORED BY GENUITY**

The Star-Spangled Banner

Smith/Key-Bennett

SERGEANT DANIEL CLARK, baritone

Summon the Heroes

Williams

Thomas Rolfs, solo trumpet

Presenting

DEBBIE REYNOLDS

American Voices

PETER JENNINGS, narrator

INTERMISSION

Runnin' Wild

Gray/Wood/Gibbs-Nestico

Presenting

CYNDI LAUPER

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—You're a Grand Old Flag—

Battle Hymn of the Republic

SERGEANT CLARK

See page 14 for sing-along lyrics.

Presenting

ARLO GUTHRIE

1812 Overture (July 4 only)

Tchaikovsky

"Boston's Fourth of July" in partnership with Fidelity Investments

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.



### AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing,  
Land where my fathers died!  
Land of the Pilgrim's pride!  
From ev'ry mountain side,  
Let freedom ring!

### AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
Keep your eye on the grand old flag.

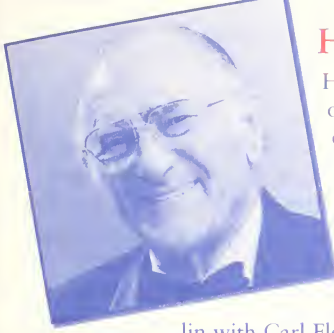
### BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the  
coming of the Lord;  
He is trampling out the vintage where  
the grapes of wrath are stored;  
He has loosed the fateful lightning of  
his terrible swift sword:  
His truth is marching on.  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
Glory, glory hallelujah!  
His truth is marching on.

—arranged by Richard Hayman







## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied vio-

lin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



## JAMES ORENT

Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts. He made his debut at eighteen conducting Stravinsky's *Symphony of Psalms*. To date he has performed in eleven countries as a conductor and violinist in music ranging from symphony, ballet, and opera, to rock, film, and commercial recordings.

Since 1997 Mr. Orent has led Boston Pops concerts in five states. He made his Boston Pops radio debut in 1998 and his national television debut in 1999, conducting BPO members before a combined live audience of 60,000 at the Ryder Cup Matches official ceremonies. During the 2000 Christmas season, Mr. Orent conducted Pops concerts in Providence, Boston, and at San Francisco's Davies Symphony Hall. In July 2001 he will return for three performances at the Hatch Shell, including a repeat engagement sharing the podium with Harry Ellis Dickson for the Arthur Fiedler Concert. Other highlights of the current season have included a return engagement with the Boston Festival Pops, his debut with the Indian Hill Symphony Orchestra, and a master class with the Melrose Symphony Orchestra. The 2001 Boston Pops national summer tour will be Mr. Orent's seventeenth as cover conductor for Keith Lockhart, spanning the United States, Canada, Japan, and Korea. Recent engagements include serving as music director for the Scottish Rite Masons' Millennium 2000 Celebration (performed at the Museum of Our National Heritage and simulcast to 33,000 members across the eastern U.S.) and for the Greater Boston Youth Symphony Orchestras' 1999 summer program, appearances with the Pro Arte and Newbury Chamber Orchestras, MIT's IAP Symphony, and Westwood's Music in the Schools program. A BPEO violinist since 1987, he has also been a substitute extra player with the Boston Symphony/Boston Pops orchestras. Winning his Buffalo Philharmonic national audition by unanimous decision on the semifinal round, James Orent earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He was music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, Leonard Bernstein Festival, and Springfield (Mass.) Symphony; PBS score reader; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his wedding in northern Maine directly through Hurricane Fran. Mr. Orent holds the Airline Transport Pilot Certificate, U.S. Parachute Association's Advanced Skydiver License, and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, winning the Sundquist Prize for Performance and Composition. He studied conducting with Charles Bruck at the Pierre Monteux Memorial Domaine School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood, where he was also conducting assistant for the BSO's *Oedipus Rex*. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's violin belonged to Arthur Fiedler's father, Emanuel. This season Mr. Orent and his family acquired a 1977 Cessna Cardinal RG aircraft, which he will fly to his engagements.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Monday evening, July 9, 2001, at 8



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THE ESPLANADE

THE ARTHUR FIEDLER CONCERT

HARRY ELLIS DICKSON and JAMES ORENT conducting

ESPLANADE SERIES SPONSORED BY GENUITY

JAMES ORENT conducting

The Star-Spangled Banner	Smith/Key
Pomp and Circumstance March No. 1	Elgar
Polonaise from <i>Christmas Eve</i>	Rimsky-Korsakov
Intermezzo from <i>Cavalleria Rusticana</i>	Mascagni
Suite from <i>Carmen</i>	Bizet
Prelude—Aragonaise—Intermezzo—March of the Toreadors	
Overture to <i>La forza del destino</i>	Verdi

INTERMISSION

HARRY ELLIS DICKSON conducting

Overture to <i>The Marriage of Figaro</i>	Mozart
Tales from the Vienna Woods	J. Strauss

*Three Leroy Anderson Favorites*

Fiddle Faddle	
Trumpeter's Lullaby	
Bugler's Holiday	
Gaîté parisienne	Offenbach
Overture—Waltz—Can-Can—Finale	

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, July 10, 2001, at 8



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THE ESPLANADE

JAMES ORENT conducting

ESPLANADE SERIES SPONSORED BY GENUITY

The Star-Spangled Banner

Smith/Key

Carnival Overture

Dvořák

Finlandia, Opus 26

Sibelius

INTERMISSION

Symphony No. 1 in C minor Opus 68

Brahms

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Più Andante—Allegro non troppo

ma con brio—Più Allegro

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, July 11, 2001, at 8



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THE ESPLANADE

JAMES ORENT conducting

**ESPLANADE SERIES SPONSORED BY GENUITY**

ALL-TCHAIKOVSKY PROGRAM

Suite from *Swan Lake*

Scene—Waltz—Dance of the Swans—

Scene—Hungarian Dance (Czardas)—

Spanish Dance—Neopolitan Dance—Mazurka

INTERMISSION

*Romeo and Juliet* Overture-Fantasy

Finale: Allegro con fuoco,  
from Symphony No. 4 in F minor, Opus 36

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Baldwin Piano

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2001 SEASON

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CONDUCTOR



JOHN WILLIAMS  
LAUREATE CONDUCTOR



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POPS

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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than seventy years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's "Do I Hear a Waltz?—More Richard Rodgers Waltzes," the music from the films represented in the compilation "The Busby Berkeley Years!," and new arrangements of "On Broadway" and "42nd Street."

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## IN THE POPS SPOTLIGHT



### Parking Near Symphony Hall: A Note to Our Patrons

The Boston Symphony Orchestra has recently been notified by the City of Boston that there will be increased enforcement of local parking regulations in the Fenway and South End neighborhoods adjacent to Symphony Hall. We want our patrons to be aware of this situation, since cars parked in residential, handicapped, or other restricted spaces are likely to be ticketed. On-street parking is extremely limited around Symphony Hall, so the BSO urges its patrons to take advantage of public parking facilities in the area. The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. Two paid parking garages are located on Westland Avenue near Symphony Hall. Thank you for your cooperation in helping the BSO in its ongoing efforts to remain a good neighbor to our fellow citizens in the Fenway district. For more information on parking near Symphony Hall, please call the BSO Subscription Office at (617) 266-7575.

### BSO Cookbook Wins Award

*Cooking With Music*, a community cookbook produced by the Boston Symphony Association of Volunteers, has been named New England Regional Winner of the 2000 TABASCO® Community Cookbook Awards. Established in 1990 by the McIlhenny Company, the awards recognize the role community cookbooks play in chronicling and preserving regional culinary traditions, while benefiting a wide variety of worthy local causes. A panel of judges evaluated *Cooking With Music* based on title, theme, storyline, design and layout, in-

corporation of regional culinary traditions, recipe content, and fundraising efforts. "A personable cookbook," *Cooking With Music* is filled with color photographs and informative descriptions of the various activities of the Boston Symphony Orchestra, historical perspectives on Symphony Hall, Tanglewood, and the orchestra itself, behind-the-scenes anecdotes that provide often amusing insights into the BSO's rich history, and more than 250 recipes, including the favorites of Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, guest musicians and conductors, and members of the BSO and Boston Pops. Proceeds from *Cooking With Music* benefit the Boston Symphony Orchestra and its educational and community access outreach efforts, including youth and family concerts, Days in the Arts at Tanglewood, and the free Boston Pops performances on the Esplanade. *Cooking With Music* is available in the Symphony Shop for \$29.95.

### BSO Portraits Display

As part of this season's Symphony Hall Centennial Celebration, a display of formal portrait photographs of the Boston Symphony Orchestra's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

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## KEITH LOCKHART

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan

and Korea in 1997 with a second scheduled for July 2001. Since 1996

Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor (see box below). Their most recent recording, *The Latin Album*, was released in September 2000.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the

Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album*

[nominated for a Grammy,  
1999]

*Holiday Pops*

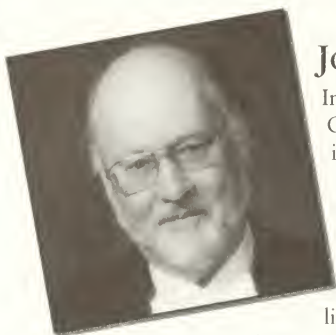
*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

*A Splash of Pops*

*Encore!*

*The Latin Album*



## JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *The Patriot*, *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-nine Academy Award nominations, most recently for *The Patriot*, and has been awarded five Oscars, one British Academy Award, eighteen Grammys, and three Golden Globes, as well as several gold and platinum records. On December 31, 1999, he conducted his score for Steven Spielberg's film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming projects include *A.I. Artificial Intelligence*, *Harry Potter and the Sorcerer's Stone*, and *Minority Report*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, the themes for the 1984, 1988, and 1996 Summer Olympic games, and for *Seiji!*, composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of

Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

### Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

*Cinema Serenade 2: The Golden Age*

featuring Itzhak Perlman, violin

*Joy to the World*

featuring Robin Williams, narrator

*Music of the Night*

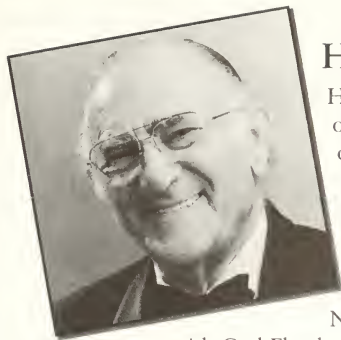
*The Spielberg/Williams Collaboration*

On Philips:

*By Request*

*Pops Out of This World*

*The Very Best of the Boston Pops*



## HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin

with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, and a Boston Classical Orchestra gala concert celebrating his 92nd birthday and featuring special guest Mike Wallace of *60 Minutes*. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a Boston Classical Orchestra concert with Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp; a concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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\*James Cooke

\*Victor Romanul

\*Catherine French

\*Kelly Barr

*\*Participating in a system  
of rotated seating*

*§ Substituting*

*‡ On sabbatical leave*

\*Yu Yuan

§ Joseph Scheer

§ Frank Powdermaker

#### Violas

Cathy Basrak

*Deborah and Michael*

*Davis Chair*

Edward Gazouleas

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

\*Mark Ludwig

\*Rachel Fagerburg

\*Kazuko Matsusaka

#### Cellos

Martha Babcock

*Helene and Norman L.*

*Cabners Chair*

Sato Knudsen

‡ Joel Moerschel

Luis Leguía

Carol Procter

Ronald Feldman

\*Jerome Patterson

\*Owen Young

\*Andrew Pearce

#### Basses

Lawrence Wolfe

*Charles and JoAnne*

*Dickinson Chair*

Dennis Roy

John Salkowski

\*James Orleans

\*Todd Seeber

\*John Stovall

§ Joseph Holt

#### Flutes

Elizabeth Ostling

*Mr. and Mrs. William F.*

*Connell Chair, fully*

*funded in perpetuity*

§ Marianne Gedigian

#### Piccolo

§ Linda Toote

*John A. and Sarah C.C.*

*MacLeod Chair*

#### Oboes

Mark McEwen

§ Laura Ahlbeck

#### English Horn

Robert Sheena

#### Clarinets

Thomas Martin

Scott Andrews

#### Bass Clarinet

Craig Nordstrom

#### Bassoons

Richard Ranti

Suzanne Nelsen

#### Contrabassoon

Gregg Henegar

#### Horns

Richard Sebring

Jay Wadenpfehl

Richard Mackey

Jonathan Menkis

§ Kevin Owen

#### Trumpets

Thomas Rolfs

*Roberta and Stephen*

*R. Weiner Chair,*

*fully funded in perpetuity*

Peter Chapman

§ Bruce Hall

§ Steven Emery

#### Trombones

Norman Bolter

§ James Nova

#### Bass Trombone

Douglas Yeo

#### Tuba

Chester Schmitz

#### Timpani

Timothy Genis

#### Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

#### Harp

Ann Hobson Pilot

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Bob Winter

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Lynn G. Larsen

Bruce M. Creditor

#### Stage Manager

Peter Riley Pfitzinger



## A BRIEF HISTORY OF THE BOSTON POPS



The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. “The Programme for these Concerts,” the Boston Symphony assured its public, “will be made up largely of light music of the best class...” So on Saturday evening, July 11, 1885, a large and fashionable crowd showed



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra’s concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening’s heaviest piece



A Pops concert at the Music Hall, 1892

sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur

\* BOSTON \* MUSIC \* HALL \*

## MUSIC HALL PROMENADE CONCERTS

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### PROGRAMME

- |   |              |
|---|--------------|
| 1 MARCH—Imperial, . . . . .   | Reich        |
| 2 OVERTURE—Wm. Tell, . . . . .  | Rossini      |
| 3 WALTZ—Mon Reve, . . . . .   | Waldteufel   |
| 4 SELECTION—Little Duke, . . . . .  | Leopold      |
| 5 OVERTURE—A Morning, Noon and Evening<br>in Vienna, . . . . .                        | Suppé        |
| 6 REMINISCENCES FROM TANNHAUSER, Wagner   |              |
| 7 PIZZICATO POLKA, . . . . .  | Straus       |
| 8 AN EVENING WITH HILSE, . . . . .  | Ernst Scherz |
| (First Quadrant representing the Programme of<br>a Dual Concert in a condensed form.) |              |
| 9 OVERTURE—Die Felsenkuehle, . . . . .  | Reisinger    |
| 10 WALTZ—Dumas Lieder, . . . . .  | Straus       |
| 11 PARAPHRASE—Loreley, . . . . .  | Nicarbo      |
| 12 GALOP—Shooting Star, . . . . .   | Bial         |

MR. AD NEUENDORFF, . . . . . Conductor  
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the best class, and will be of the same character as those given at  
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The first program of the Promenade Concerts

Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor. In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a



*Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."*

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three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor



*Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.*

of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 400 concerts, made thirty-eight television shows, led fourteen tours with the Boston Pops Esplanade Orchestra, and recorded six albums. In 1999 he and the Boston Pops Orchestra made history when “The Celtic Album” earned the orchestra’s first Grammy nomination, in a new crossover category. Today’s Boston Pops has much to celebrate: its 116th season of entertaining audiences, Keith Lockhart’s seventh season as Conductor, the centennial of its home, Symphony Hall, and its second overseas tour in July. These “concerts of a lighter kind of music” performed for the widest possible audience represent the realization of founder Henry Lee Higginson’s vision, earning the Boston Pops its stature as “America’s Orchestra” and its place in the hearts of music lovers around the world.



Miro Vintony

*Keith Lockhart, Boston Pops Conductor since 1995*

## A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city’s road-building/rapid transit project. That summer, the BSO’s founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven’s *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson’s insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam’s Concertgebouw and Vienna’s Musikverein. Bruno Walter called it “the most noble of American concert halls,” and Herbert von Karajan, comparing it to the Musikverein, noted that “for much music, it is even better...because of the slightly lower reverberation time.”



*Architect’s rendering of Symphony Hall*



Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops con-

## SYMPHONY HALL CENTENNIAL EXHIBIT

To mark the centennial of Symphony Hall, a comprehensive exhibit extending throughout the public spaces of the building has been mounted. The exhibit displays hidden treasures from the BSO Archives that bring to life the rich legacy of Symphony Hall both as an historic building in the city of Boston, and as one of the world's greatest concert halls. Among the topics covered are the design, construction, and acoustics of Symphony Hall; the grand opening of Symphony Hall on October 15, 1900; guest artists who have performed with the BSO; premieres given here by the BSO; the Boston Pops; radio and television broadcasting history of the

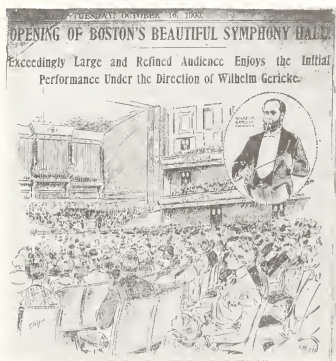
BSO and Pops; and the use of Symphony Hall as a recording studio. In addition the exhibit explores the use of Symphony Hall by other performing artists and by such groups as the Handel & Haydn Society and FleetCelebrity Series as well as many non-musical activities, including college commencements, political events, travelogues, trade shows, and fashion shows. The exhibit has been funded in part by the Lowell Institute.

The exhibit is located on the first two levels of Symphony Hall—on the orchestra level along the Massachusetts Avenue corridor and in the Huntington Avenue corridor between the

Hatch Room and the rear of the auditorium; and on the first-balcony level along the Massachusetts Avenue corridor, in the Cabot-Cahners Room, and in the west corridor (paralleling Gainsborough Street)—and in the Cohen Wing display cases across from the Symphony Shop.

A detailed guide to the exhibit is available near the Massachusetts Avenue and Cohen Wing entrances to the Hall and from the ushers.

Reproduced here is a drawing from the *Boston Globe* of October 16, 1900, picturing the "Opening of Boston's Beautiful Symphony Hall."



certs, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert



*Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground*

Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



*From 1906*

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/

demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows “dedicated to the working woman” (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall’s original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials “BMH” in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall’s opening.

As the Boston Symphony Orchestra marks the centennial of its home, it is renewing Symphony Hall’s role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events include world premieres of works commissioned by the BSO, the unveiling of a new master plan that will strengthen Symphony Hall’s public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall through the Internet. The Symphony Hall Centennial Season brings not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO and Boston Pops continue to carry forward into today’s world and the world of tomorrow.



From 1919



**THE BOSTON POPS  
ESPLANADE  
ORCHESTRA**

**KEITH LOCKHART**

*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

**JOHN WILLIAMS**

*Laureate Conductor*

**HARRY ELLIS DICKSON**

*Associate Conductor Laureate*

**First Violins**

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Bryon Albanese  
Sandra Kott  
Sharan Leventhal  
Dianne Pettipaw  
Maynard Goldman  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden

**Second Violins**

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Colin Davis  
Pattison Story  
Liana Zaretsky  
Dorothy Han  
Julie Leven  
Danielle Maddon  
Rebecca Katsenes  
Kay Knudsen  
Karma Tomm

**Violas**

Kenneth Stalberg  
Jean Haig  
Anne Black  
Donna Jerome

David Feltner  
Barbara Wright  
Lisa Suslowicz  
Joli Wu

**Cellos**

Ronald Lowry  
David Finch  
George Seaman  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder  
Mark Simcox

**Basses**

Robert Caplin  
Barry Boettger  
Gregory Koeller  
Elizabeth Foulser  
John Salkowski  
George Speed  
Mark Henry

**Flutes**

Marianne Gedigian  
Ann Bobo

**Piccolo**

Iva Milch

**Oboes**

Laura Ahlbeck  
Frank Charnley

**English Horn**

Barbara LaFitte

**Clarinets**

Ian Greitzer  
Aline Benoit

**Bass Clarinet**

Edward Avedisian

**Saxophone**

Michael Monaghan

**Bassoons**

Ronald Haroutunian  
Donald Bravo

**Contrabassoon**

Margaret Phillips

**Horns**

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

**Trumpets**

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Dana Russian

**Trombones**

James Nova  
Darren Acosta  
Mark Cantrell

**Tuba**

Gary Ofenloch

**Timpani**

Everett Beale

**Percussion**

Dean Anderson  
Tony Cruz  
Neil Grover  
James Gwin  
Patrick Hollenbeck  
Ricardo Monzon

**Harp**

Susan Robinson

**Piano**

Bob Winter

**Librarians**

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William Shisler  
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Bruce M. Creditor

**Stage Manager**

Cleveland Morrison





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KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Friday evening, July 6, 2001, at 8



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arr. Albam

West End Blues—Sleepy Time Down South—Hello, Dolly!—

Basin Street Blues—Mack the Knife—Shine—What A

Wonderful World—When the Saints Go Marchin' In

INTERMISSION

*A Tribute to John Williams*

Swing, Swing, Swing

Excerpts from *Close Encounters of the Third Kind*

Main Title from *Star Wars*

Riverdance

Whelan-Hollenbeck

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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Week 9

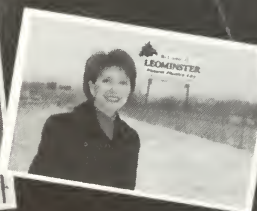
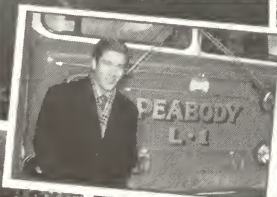
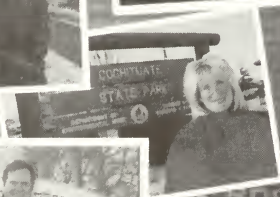
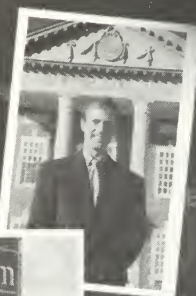
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, July 7, 2001, at 8



KEITH LOCKHART conducting

Welcome Corporate Member, State Street

Overture to *Tannhäuser* Wagner

Overture to *La forza del destino* Verdi

Clair de lune Debussy-Mouton/Piston

Finale (Rondeau: Andante grazioso) from  
Violin Concerto No. 4 in D, K.218 Mozart

MELISSA WHITE

Winner of the 2001 Sphinx Competition, Junior Division

Polonaise from *Eugene Onegin* Tchaikovsky

INTERMISSION

A CENTENNIAL TRIBUTE TO LOUIS ARMSTRONG

featuring

BYRON STRIPLING

Tiger Rag LaRocca-Grimes

A Tribute to Louis Armstrong arr. Albam

West End Blues—Sleepy Time Down South—Hello, Dolly!—

Basin Street Blues—Mack the Knife—Shine—What A

Wonderful World—When the Saints Go Marchin' In

INTERMISSION

*A Boston Pops Film Festival*

*Lawrence of Arabia* Jarre

*Cinema Paradiso* Morricone-Calandrelli

*Star Wars* Williams

Swing Fever arr. Hollenbeck

Zoot Suit Riot—Jump Jive 'n' Wail

The Music of Paul Simon arr. Sebesky

The Sound of Silence—Scarborough Fair—

The 59th Street Bridge Song—Cecilia—

Mrs. Robinson—Bridge Over Troubled Water

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Baldwin Piano

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Week 9

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 8, 2001, at 7:30



---

KEITH LOCKHART conducting

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Overture to *La forza del destino*

Verdi

Finale (Rondeau: Andante grazioso) from

Mozart

Violin Concerto No. 4 in D, K.218

MELISSA WHITE

Winner of the 2001 Sphinx Competition, Junior Division

Excerpts from *The Planets*

Holst

Venus—Jupiter

INTERMISSION

A CENTENNIAL TRIBUTE TO LOUIS ARMSTRONG

featuring

BYRON STRIPLING

Tiger Rag

LaRocca-Grimes

A Tribute to Louis Armstrong

arr. Albam

West End Blues—Sleepy Time Down South—Hello, Dolly!—

Basin Street Blues—Mack the Knife—Shine—What A

Wonderful World—When the Saints Go Marchin' In

INTERMISSION

Overture to *The Phantom of the Opera*

Lloyd Webber

*A Tribute to Leroy Anderson*

Richard Rodgers Waltzes

arr. Anderson

Lover, from *Love Me Tonight*

Falling in Love with Love, from *The Boys from Syracuse*

Oh, What a Beautiful Morning, from *Oklahoma!*

It's a Grand Night for Singing, from *State Fair*

Fiddle Faddle

Anderson

Eleanor Rigby

Lennon/McCartney-Mathes

The Music of Paul Simon

arr. Sebesky

The Sound of Silence—Scarborough Fair—

The 59th Street Bridge Song—Cecilia—

Mrs. Robinson—Bridge Over Troubled Water

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Week 9



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# THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Friday evening, July 13, 2001, at 8

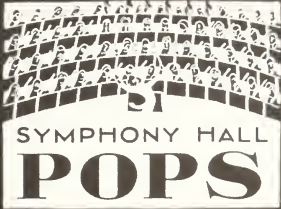


KEITH LOCKHART conducting

## PARTNERS HEALTHCARE NIGHT AT POPS

For program selections, please see the Partners Healthcare program book.

For a biography of Mariachi Cobre, see page 39 of this program book.



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**Opening Night of the Fifty-fourth Season**

**PROGRAMME**

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz  
"OVERTURE to 'Giselle'" ..... Weber  
MINIATURE SUITE ..... (Hart) McDonald  
(A Free Transcription of Three Hopsaloud  
Pieces by John Christopher Smith, 1970)  
Prelude - Air - Allegretto  
(First performance in Boston)  
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss  
PRELUDE to "The Masterpiece of Samsberg" ..... Wagner  
"POP GOES THE WEASEL" ..... Arranged by Cailliet  
ROMANIAN RHAPSODY NO. 1 ..... Enescu  
AUSTRIAN PEASANT DANCES (Brenna Berlin) ..... Schönberg  
Wedding March (Deane) - Symphonie Pastorale - The Seven  
Jumps (Venezky)  
(First performance in Boston)  
EACH GOES TO TOWN (A Fime in Swing) ..... Templeton  
SALOON DANCE From "Hot Toggly" ..... Gilson  
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Baldwin Piano

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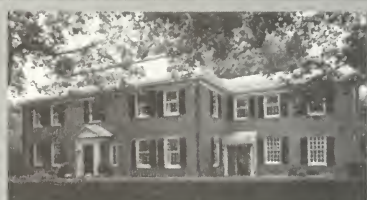
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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, July 14, 2001, at 8



KEITH LOCKHART conducting

SEASON FINALE—LATIN NIGHT

Malambo, from *Estancia*

Ginastera

Dansa Brasileira

Guàrnieri

Batuque

Fernández

Ay, Ay, Ay

Pérez/Freire-Dragon

El Salón México

Copland

INTERMISSION

Presenting

MARIACHI COBRE

INTERMISSION

Cumbias

trad.-C. Villalobos L./Hollenbeck

Oblivion

Piazzolla-Morley

Michael Monaghan, soprano saxophone solo

*The Music of Ernesto Lecuona*

Andalucia

arr. Dragon

Malagueña

arr. Grofé

Jalousie

Gade-Brohn

Joseph Scheer, violin solo

Perfidia

Dominguez-Calandrelli

Mambo Jambo

Prado/Hernández-Calandrelli

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Baldwin Piano

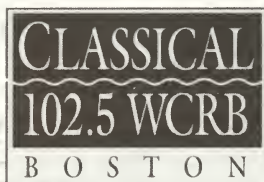
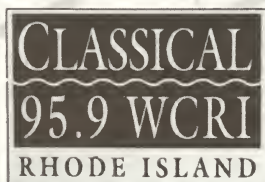
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Among Those Present: UNH Alumni Club of Boston; Spirit of Boston; Trunfio Tours; Plymouth Travel  
Tours; Cross and Shield Employees Association; Bob & Carol's Tours; East Coast Touring Company; Jim  
Lynch Tours.

Week 9

# New England's Classical Trio



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KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 15, 2001, at 7:30



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KEITH LOCKHART conducting

Malambo, from <i>Estancia</i>	Ginastera
Dansa Brasileira	Guàrnieri
Batuque	Fernández
Ay, Ay, Ay	Pérez/Freire-Dragon
El Salón México	Copland

INTERMISSION

Presenting

MARIACHI COBRE

INTERMISSION

Cumbias	trad.-C. Villalobos L./Hollenbeck
Oblivion	Piazzolla-Morley
Michael Monaghan, soprano saxophone solo	

*The Music of Ernesto Lecuona*

Andalucia	arr. Dragon
Malagueña	arr. Grofé
Jalousie	Gade-Brohn
Joseph Scheer, violin solo	
Perfidia	Dominguez-Calandrelli
Mambo Jambo	Prado/Hernández-Calandrelli

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Baldwin Piano

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Week 9

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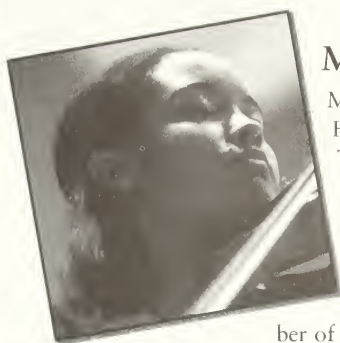
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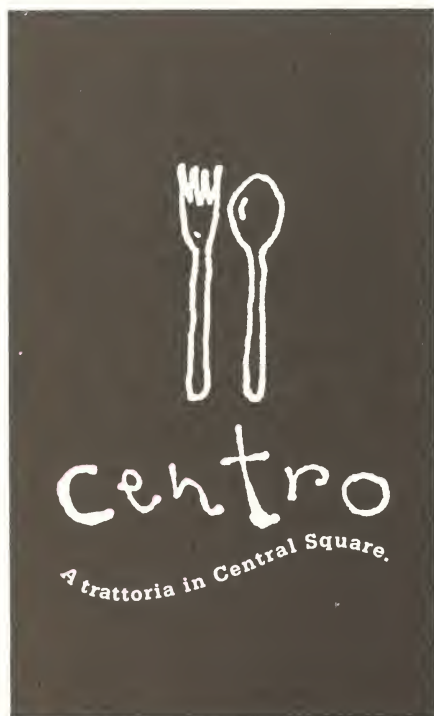
## MELISSA WHITE

Making her Boston Pops debut, Melissa White is the First Place Junior Division Laureate of the 4th Annual Texaco-Sphinx Competition and a former student of the renowned Dr. Roland and Almita Vamos. She was a member of the 1996 Disney's Young Musicians Symphony Orchestra and is a former member of the Lansing Junior Symphony and Detroit Symphony Civic Orchestra. More recently, Melissa was a mem-

ber of the 2000 New York String Orchestra Seminar under the direction of Jaime Laredo. Melissa has won awards in Michigan and Illinois, including Third Place Laureate in the 1998 and 1999 Texaco-Sphinx Competitions as well as first place in the Zerounian Competition, Lansing Symphony Association Youth Competition, Lin Scholarship in Chicago, and Interlochen National Arts Camp Concerto Competition. She was also the recipient of two second place awards in the music festival honoring The Confucius Competition, a finalist in the Music Center of the North Shore Concerto/Aria Competition, and a semi-finalist in both the 2000 International Corpus Christi Competition in Texas and the William C. Byrd Young Artists Competition. Melissa is also an American Symphony Orchestra League Music Assistance Fund Scholar and a recipient of the Richard Letts Fund from the Capitol Region Community Foundation. Although only sixteen, Melissa already has an extensive performing career, having appeared in solo performances with the Czech National Symphony Orchestra in Prague, the Detroit Symphony, the New York Virtuosi Chamber Symphony, and the Lansing, Battle Creek, Ann Arbor, and Savannah symphonies, among others. Her recital performances include the Young Steinway Concert Series in Chicago, the Ben Holt Memorial Concert Series at Lawrence University in Wisconsin, and the Ann Arbor Society for Musical Arts Concert Series. Other appearances include the 1997 American String Teachers Association Conference in Baltimore, the Kennedy Center 25th Anniversary, a performance in Otsu, Japan, and benefits honoring Simon Estes in New York and Samuel Ramey and William Warfield in Chicago. She has also been invited to perform at the 2001 Young Prague Musicians International Music Festival. As one of the Sphinx winners, Melissa recently performed for Isaac Stern in a private coaching session. Her orchestral engagements for the upcoming season include performances with the symphony orchestras of Atlanta, Baltimore, Detroit, and Pittsburgh. Melissa made her recording debut in the fall of 1998, performing Gwyneth Walker's *An American Concerto* with the Czech National Symphony Orchestra under Paul Freeman (Albany Records). Melissa is continuing her studies at the Interlochen Arts Academy, under Hal Grossman, where she is a 4.0 eleventh-grade student. She enjoys math and conversational Japanese. This year Melissa will be featured at Borders Stores nationwide through a Sphinx Recital Series sponsored by Borders.

The non-profit Sphinx Organization was incorporated in 1996 to promote arts education, awareness, and presentation. Specifically, Sphinx works to encourage the study of and participation in classical music, with a particular emphasis on developing

and recognizing classical music talent in the Black and Latino communities and among all youths. Sphinx's primary project to date has been the Sphinx Competition ([www.sphinxcompetition.org](http://www.sphinxcompetition.org)). The Competition's purpose is to promote the development of string experience among Black and Latino youths. It is open to all junior high, high school, and college-age Black and Latino string players. Sphinx strives to provide a nurturing educational environment by offering, in addition to standard audition and performance experience, various training activities, including master classes, coaching, and seminars, as well as mentoring opportunities with prestigious jury members and the Sphinx Symphony. Through the Sphinx Summer Education Program, participants receive full scholarships to renowned summer music programs around the country, including Aspen, Encore, Interlochen, and Tanglewood. The Orchestral Concert Series of the Professional Development Program provides solo performance opportunities with top orchestras, including the Atlanta, Boston, Chicago, Detroit, and St. Louis symphonies, as well as coaching with distinguished musicians.



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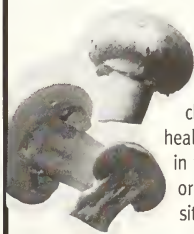


## BYRON STRIPLING

From Broadway and Basin Street to the Ginza and London's West End, trumpet virtuoso Byron Stripling has electrified audiences internationally with his bur-nished sound and captivating charm. Since his Car-negie Hall debut with Skitch Henderson and the New York Pops, Mr. Stripling has become a favorite with pops orchestras throughout the country. He has been featured soloist with many orchestras and bands,

among them the Cincinnati Pops, Seattle Symphony, Van-couver Symphony, Minnesota Orchestra, Baltimore Symphony, Utah Sym-phony, Florida Orchestra, American Jazz Philharmonic, The Hollywood Bowl Clayton-Hamilton Big Band, the Jazz Knights of West Point, the Army Blues, and the Columbus Jazz Orchestra. He made his Boston Pops Orchestra debut under John Williams in 1988, a performance taped for PBS's *Evening at Pops*. Also an accomplished actor and singer, Mr. Stripling made a cameo appearance in the television movie *The Young In-diana Jones Chronicles* and gave a critically acclaimed musical and comedic perform-ance in the 42nd Street production of *From Second Avenue to Broadway*. Following a worldwide search, Byron Stripling was chosen to star in the lead role of the Broadway-bound musical *Satchmo*. Earlier in his career, Mr. Stripling was lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Lionel Hampton, Clark Terry, and Buck Clayton, in addition to the Lincoln Center Classical Jazz Orchestra, the Carnegie Hall Jazz Band, and the GRP All Star Big Band. A featured soloist on the Grammy Awards telecast, he has lent his voice and trumpet to movie soundtracks, television commercials, and television theme music, including ABC's *20/20* and CNN. He enjoys conducting seminars and master classes at colleges, universities, conservatories, and high schools. Byron Stripling studied at the Eastman School of Music in Rochester, New York, and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return periodically to Eastman and Interlochen as a special guest lecturer.

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## MARIACHI COBRE

Mariachi, one of the world's most exciting folk idioms, is a vital part of Mexico's cultural identity. Nowhere is that identity better represented than in the music of Mariachi Cobre, whose performances have a way of lifting the soul, of conveying the richness and emotional power of mariachi music. Founded in 1971 in Tucson, Arizona, by Randy Carrillo, Mariachi Cobre is celebrating its 30th anniversary in 2001. Since 1982, this twelve-piece ensemble of violins, trumpets, and guitars has played to the crowds at EPCOT's Mexico Pavilion at Walt Disney World in Orlando, Florida. The group also performs annually at the "Mariachi USA Festival" at the Hollywood Bowl. Cobre has collaborated with international artists Linda Ronstadt, Vikki Carr, Lola Beltran, Lucha Villa, Julio Iglesias, Guadalupe Pineda, Angeles Ochoa, Aida Cuevas, Pedro Fernandez, Pepe Aguilar, Beatriz Adriana, Jose Luis Rodriguez "El Puma," Rocio Carrasco, Herb Alpert, Nydia Rojas, Ana Gabriel, and Alison Kraus. During the past ten years Cobre has appeared on Univision award shows televised in eighteen countries. Cobre gained additional international exposure during a tour of the Netherlands and was featured at the First and Third International "Encuentro de Mariachi" in Guadalajara, Jalisco, Mexico. Mariachi Cobre has performed with Keith Lockhart and the Boston Pops Orchestra in concert and on the RCA Victor recording *The Latin Album*. This summer they will tour the United States with Mr. Lockhart and the Boston Pops Esplanade Orchestra. The group has also performed with Vikki Carr and the San Antonio and San Jose symphony orchestras, with Doc Severinsen and the Milwaukee and Minnesota symphony orchestras, and with the Phoenix, Columbus, Jacksonville, Guadalajara, Orlando, Monterey, Tucson, Modesto, Buffalo, and Long Beach orchestras. Mariachi Cobre recordings include: *Mariachi Cobre*, *Este es Mi Mariachi*, and *XV Anniversary*. Visit [www.mariachi-cobre.com](http://www.mariachi-cobre.com) for further information. Mariachi Cobre members include Randy Carrillo, Stephen Carrillo, Christopher Figueroa, Pablo Hector Gama, Francisco Grijalva, Roberto Martinez, Israel Galvez Molina, Miguel Angel Molina, Antonio Hernandez, Mack Ruiz, Mario Trujillo, and Javier Trujillo.



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## POPS TODAY AND TOMORROW: AN INTERVIEW WITH KEITH LOCKHART



*The following are excerpts from an interview between Boston Pops Conductor Keith Lockhart and Brian Bell of WGBH, Boston Public Radio. The complete interview appears in "The Boston Pops: The Story of America's Orchestra," available now at the Symphony Shop.*



**BB:** What was it that drew you to the Boston Pops?

**KL:** I've always been committed to what strikes me as one of the Boston Pops' most important ideals: that programs remain strongly rooted in the music that we would most like our audience to hear—great music originally conceived and composed for symphony orchestra.

**BB:** What about the standard Pops concert that takes place in the spring—there are certain restrictions, yet over the past few years I've noticed subtle changes. Can you describe these changes?

**KL:** The three-part Boston Pops concert of today was established by Arthur Fiedler. I have never tended to be a formulaic sort of person—but this formula works well and has worked for many generations of concert-goers. His idea was that these three-part concerts in Symphony Hall would start with classical or light classical repertoire that would be at home on a traditional symphony concert. The second third would be devoted to a concerto of some sort, again drawn from the more popular side of the classical repertoire. On the third part, there would be the opportunity to hear things that fit more within the realm of popular music—the music of the day—Fiedler's Beatles' tunes and John Williams's movie themes, for example.

In our regular season concerts in Symphony Hall, we still adhere more or less to that formula, but I think that there are programmatic considerations that challenge us to break out of it on occasion. For instance, if we're doing a Latin-based concert, we might want to do a Ginastera classical work alongside a tango by Piazzolla. I think that at times there are fascinating resonances between pieces that we think of as symphonic repertoire and pieces we think of as popular repertoire, and it can be very interesting, occasionally, to blur those distinctions and boundaries.

**BB:** What makes the Boston Pops unique among orchestras?

**KL:** First of all, its 115-year tradition. It is the progenitor of and standard-bearer for



all the other pops orchestras in this country, truly a unique and distinctly American invention, which was solidified under Arthur Fiedler. There were certainly precursors, the Proms concerts in London, the Strauss-type orchestras of Vienna and central Europe...I'm sure the founding fathers of the Boston Symphony knew those traditions well, but there was something in their conception of what Boston needed that was really brand-new and uniquely American.

What makes the Boston Pops so successful is that the orchestra is always the star of our show. These players are capable of performing an enormous range of musical styles at the highest technical and artistic levels. People who come to our shows, at home or away from home, never go away saying "I love so-and-so and who was that orchestra behind them?" They go away saying "I love the Boston Pops and wasn't it nice that they invited so-and-so to be with them."

**BB:** One area in which I think you have made a distinctive mark is in recordings. It seems that you are conceiving the CD as a different animal than what it's been in the past. What are you doing, how are you going about it, and what sort of ideas are cooking for the future?

**KL:** What we have been trying to do with our recordings is capture on disc what Boston Pops live performances have always been about—the widest-angle view of



what constitutes good music. We believe that you can have peaceful coexistence, and indeed synergy, on a program between music that's deep in the classical symphonic tradition and music that is fun, of today, immediately accessible, and known by many of the people in

our audience. It's always been the philosophy of the Boston Pops that these diverse musical styles don't have to live in separate worlds.

When BMG proposed that our first album be a swing recording, I couldn't figure out why I would record something that is perceived by most people to be music of my parents' generation. The people at BMG said, "Yes, but we know that there's going to be a big revival in swing music and that it's going to be embraced on college campuses across the country." We recorded *Runnin' Wild* and sure enough, six months later, everybody was doing the Lindy Hop in the Boston College student union. So it turned out to have an inter-generational appeal and sold very strongly. This got me thinking a lot about what the Boston Pops can do in the recording market that's different from anybody else.

Our second album, *American Visions*, was an affirmation that the Boston Pops is truly "America's Orchestra." What we mean by that is not just that we play the same



five Bernstein, Copland, and Gershwin pieces over and over, but that we also support American music that doesn't get heard or performed every day—such as Ives' *The Housatonic at Stockbridge*—but nonetheless deserves an audience.

My third album with the Pops, *The Celtic Album*, which I'm proud to say was nominated for a Grammy Award in the Classical Crossover category, best represents what we want to do with albums today. We were approached to do a Celtic album by BMG because of the big revival in world music in general and Celtic music in particular. We thought long and hard about this idea, because what we really didn't want was to record an album of music that the Chieftains could have done better! In the same way the Pops concert hall experience runs the gamut from classical to pop, *The Celtic Album* covers a lot of territory—from the classical tradition of the Mendelssohn *Hebrides Overture* to the music of Sir Hamilton Harty and Malcolm Arnold to traditional Irish folk music, movie music, music from *Riverdance*, and even Celtic rock! I think of *The Celtic Album* as a blueprint for future Boston Pops releases; there are other albums to be made that can take a similar view of different pictures.

**BB:** So you envision albums that give the listener a starting point with a lot of forks in the road?

**KL:** Exactly. What we need now are strong themes for our albums, within which we provide people a wide overview, a lot of choices, and a lot of new experiences along the way, as we do with our live concerts. That's what we did with *The Celtic Album*, and it's what we did in our next recording, *Holiday Pops*. It has a lot of the music you would expect on a Boston Pops Christmas CD in the way of traditional Christmas music, but it also includes musical influences as diverse as compositions by Vaughan Williams and Berlioz, Caribbean holiday music, and a completely pedal-to-the-metal, big band/swing *Frosty the Snowman*.


In September 2000, we released *The Latin Album*. There has been an incredible resurgence in the popularity of Latin music in this country. When the Boston Pops looks at this music, we're not limited to Latin pop music; we have the wonderful and compelling, rhythmically exciting music of Ginastera, and even our own Aaron Copland's *El Salón México*.

**BB:** What is it about the Boston Pops that has kept it relevant, and what are the challenges in keeping it relevant today?

**KL:** Those of us who have made this kind of music our lives and our livelihood often don't fully realize that we inhabit a world that is isolated from mainstream popular culture and sometimes perceived as elitist. The Boston Pops has always stood for something different than that. In today's world there are so many distractions, so much noise in our lives, so many things competing for our attention that the quiet voice of the classical performing arts can easily get trampled in the shuffle. The Boston Pops is unique in that it is one of the few institutions that really stands a chance of shouting out the message from a tall enough pulpit that people can actually hear it. We can convey the message that there is great and significant music that is related to the monuments of our culture, and that this music can be fun, eminently enjoyable, and emotionally and viscerally arresting. As we grapple with the unknown in this new millennium, I think the Boston Pops is more relevant than ever because it's one of the few voices that can and will be heard above the throng.

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<i>John P. Manning</i>	Loomis-Sayles & Company, L. P. <i>Mark W. Holland</i>	Von Hoffman Press, Inc. <i>Robert Uhlenhop</i>
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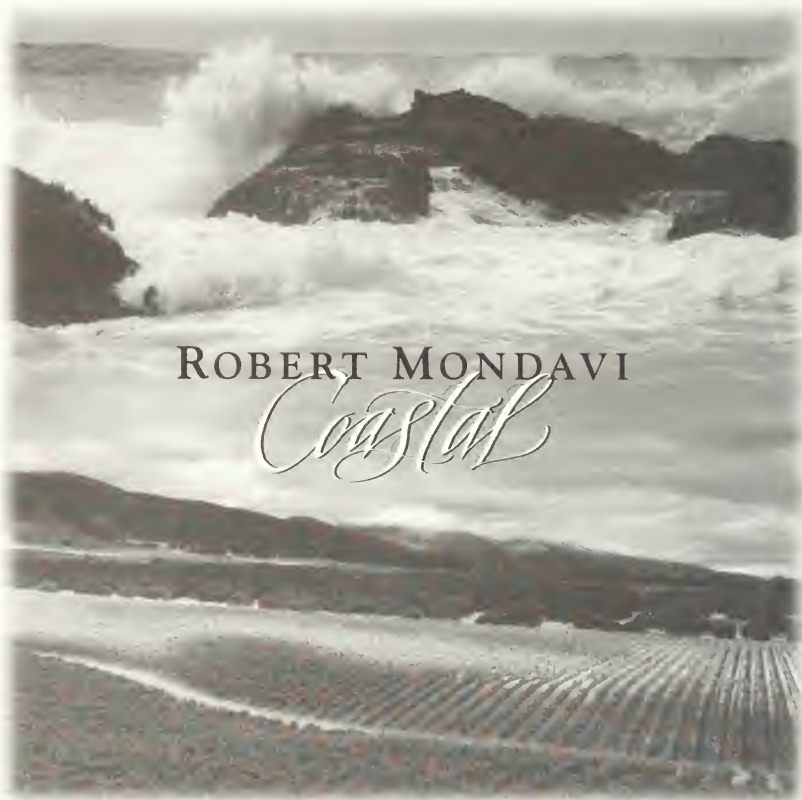
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## SYMPHONY HALL INFORMATION

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (<http://www.bso.org>) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

**PLEASE NOTE:** In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

**SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.**

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during concerts.

**TO AVOID DELAYS IN FOOD SERVICE**, patrons at tables are encouraged to place their orders as early as possible.

**ESPLANADE CONCERTS:** The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 9, 10, and 11. All performances begin at 8pm.

**THE EUNICE S. AND JULIAN COHEN WING**, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

**FIRST AID FACILITIES** for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

**FOR PATRONS WITH DISABILITIES**, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TDD/TTY (617) 638-9289.

**ELEVATORS** are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

### HOW TO PURCHASE TICKETS

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289]. Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at [www.bso.org](http://www.bso.org). There is a \$3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday at 1 pm through the first intermission.

#### TICKET PRICES

Floor: \$55, \$49, \$35; First Balcony: \$35, \$29; Second Balcony: \$18, \$14.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING: The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive BSO, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Development Office at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm, Saturday from noon until 6pm, and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including the new Boston Pops commemorative book, *The Story of America's Orchestra*, jewelry, stationery items, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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